VOGUE

Fashion Forecast —
Colours and Fabrics
•
Vogue Designs
for Dressmaking

Incorporating Vanity Fair
FEBRUARY 15, 1944
PRICE 35 CENTS
40 CENTS IN CANADA

FORSTMANN
100% VIRGIN WOOL
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TRADITIONALLY SUPREME

Bonwit Teller

NEW YORK, WHITE PLAINS

Jeanne Tête This milliner of ours must have kissed the Blarney stone. Her hats flatter . . they say pretty things about you. As a case in point—this new issue of whimsy sailors. Nice? Nice! And your husband will say so, too. *Millinery, Main Floor*

that Ayres look
L. S. Ayres & Co.
INDIANAPOLIS

To Capture Your Heart—And His

CHARBERT'S romantic breath-catching perfume—BREATHLESS. Made for those moments when your pulse quickens—when you live an eternity—and the world is yours.

jay Thorpe
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NEW YORK

Excitement on Hand!

Made of that marvelous
Elvette **fabric**

Look for Elvette this label

There's drama in the flare of this stunning gauntlet . . . and in its unusual handtucked pattern. There's drama in the fabric, too . . . Elvette, America's superfine double-woven cotton, that looks more like antelope with every washing. Definitely a glove for important occasions! WALDORF . . . about $4.50.

by dawnelle

*Reg. U. S. Pat. Off. TRADE MARK

MANNE & WEILL, New York • Kansas City • San Francisco

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 103, No. 4
Whole No. 1716

Suits have been softened so_ just look at our
Mess Jacket Suit_ what could be more feminine.
Lord & Taylor
Hood-

Burdine's Sunshine Fashions

The Dobbs label is your assurance of excellence.
It stands for fashion origination—excellence in workmanship,
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DOBBS HATS • Park Avenue at 53rd Street, New York and at fine stores everywhere

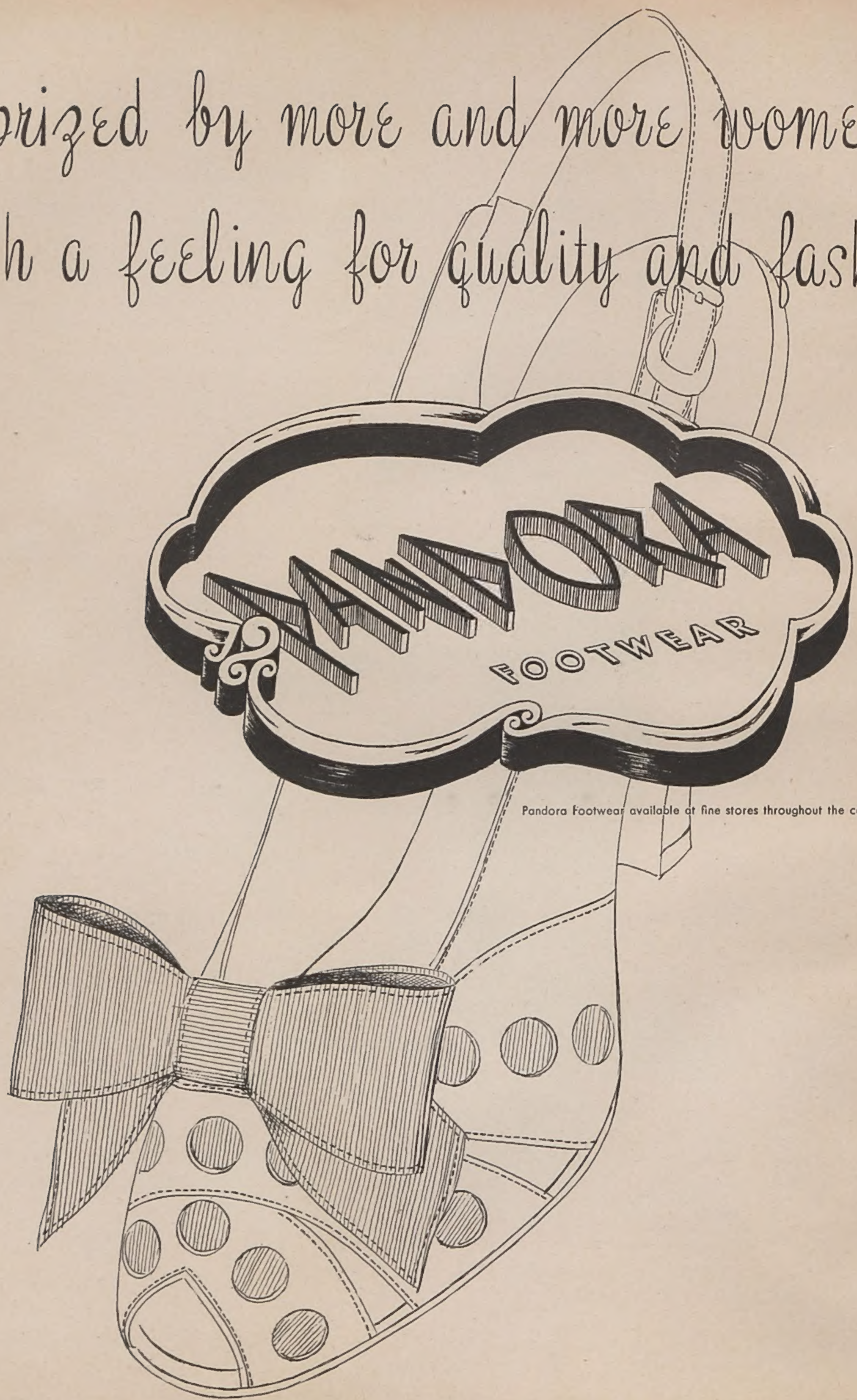
Magnificent Interpretation

of the coat silhouette for spring 1944

from the North Room's coat collection

CARSON PIRIE SCOTT *& Co. • Chicago*

prized by more and more women
with a feeling for quality and fashion



Pandora Footwear available at fine stores throughout the country

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"Marchan"—four-star gabardine and
a brilliant advance in the weaving of
a famous suiting. Lustrous, soft,
eminently tailorable and sturdy—
Marchan returns to Botany's fabric
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Men's Sportswear • Lanolin Cosmetics

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heyday
By joyce
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Feather-light and flexible...of unlined crushed leather in white, russet and black—6.50. Write for the name of your nearest store.

Look for the name...if it doesn't say joyce it isn't a joyce.

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Its air-cooled construction is ideal for travel. Wrinkles hang out and your dresses keep as fresh and crisp as new. The print above is one of a wide choice of striking patterns. You will find Peek-A-Boo in the season's smartest ready-to-wear or by the yard in the finest stores.

More proof that "If it's American — it's good."

LOOK FOR THE *Peek-a-boo* LABEL

AMERICAN SILK MILLS, INC. **1400 BROADWAY, NEW YORK CITY**

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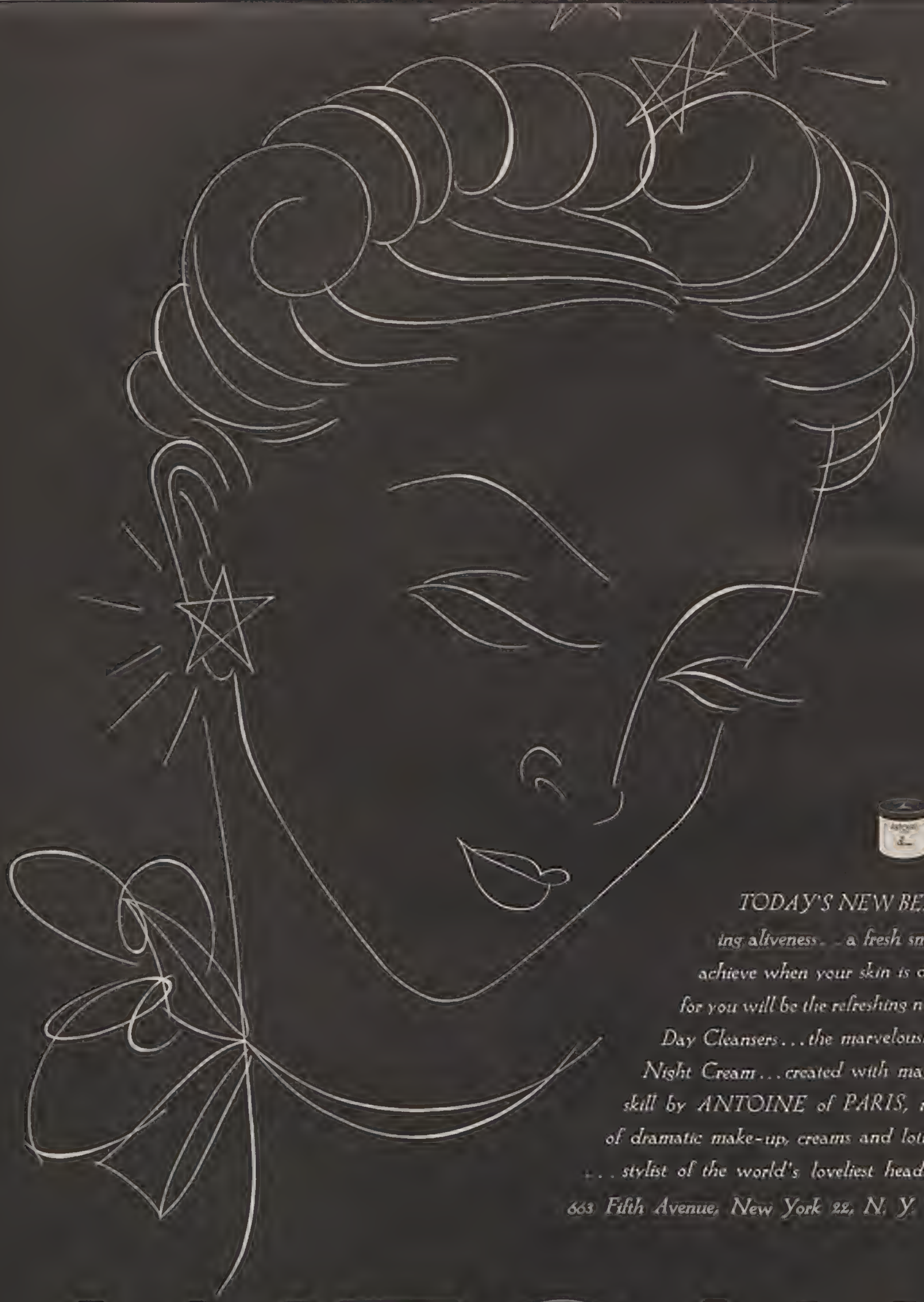
Coat by Monte Sano—Hat by Lilly Daché

Ready for Spring in Clothes that are tuned to the times, in Woolens that are famous for Beauty, Quality, and Lasting Wear.

HOCKANUM Woolens

Hockanum Mills, Rockville, Conn. • Founded 1809 • Division of M. T. Stevens & Sons Company, North Andover, Mass. • J. P. Stevens & Co., Inc., New York, Selling Agents

naturally
at
Himelhochs
Detroit
Maurice Rentner
does a waistcoat suit
in a chorus of colors . . .
from our new
Spring collection.



TODAY'S NEW BEAUTY has a glowing aliveness . . . a fresh smoothness hard to achieve when your skin is dry. Wonderful for you will be the refreshing new Dry Skin Day Cleansers . . . the marvelously effective Night Cream . . . created with magnificent skill by *ANTOINE of PARIS,* master of dramatic make-up, creams and lotions . . . stylist of the world's loveliest heads.

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ANTOINE

COSMETICS

Frost Bros. San Antonio

Instant success by *Fred Block!* New houndstooth bolero in a new cloque rayon, with blouse and matching hat all part of an arresting costume. Sizes 10 to 18. The jacket and skirt $19.95. The blouse $18.00. The hat $18.95.

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Portrait of a gown by Nettie Rosenstein

The Lindner Coy
CLEVELAND

NETTIE ROSENSTEIN'S

SUIT OF KIND ANTELOPE WOOL.

FROTHED WITH STRIPED TAFFETA BLOUSE

MME. PAULINE HAT

not for everyone · · · just for you *Persian print, colorful and amusing. The little jacket is purple wool lined with print of the dress.*

RKBonché

May co. LOS ANGELES

AKRON M. O'Neil co.

THE NEW DRESS-UP COAT by Philip Mangone

Striking example of the new daytime formality.

Jet on beige — graceful lines — an intriguing collar.

Hat by Alice May.

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Her complexion was always so charmingly fresh...so wonderfully *real* looking! Not *artificially* pretty! Is your man proud of *your* looks? Help keep your skin looking clear, clean, smooth as a baby's, with Tussy Emulsified Cleansing Cream and Tussy Rich Cream.

To hasten the return of your service man, our plant is making ammunition fuzes. So if your favorite store is temporarily out of any Tussy preparation, please be patient.

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Softens and cleanses at the same time! Tussy *Emulsified Cleansing Cream* whisks off stubborn dirt, stale make-up, clogging grime. Leaves your face looking ever so much cleaner ... and years softer, too! 4-oz. jar, $1*

TUSSY

RICH CREAM

Smooth on Tussy *Rich Cream* at night. This fragrant, richly lubricating cream helps ease away roughness, tiny wintry-dry lines. By morning your skin feels much smoother...less rough, *velvety* instead of *papery*. 2-oz. jar, $1*

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TUSSY *for that young, young look*

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ENTER...INDIVIDUALITY... Fresh, unhackneyed prints. Born of the wonderful flair for color that is Stephanie Cartwright's. This gifted young designer creates in a way that is new to America...each print planned especially for the fashion in which it appears. ☆ In ready-made dresses or by the yard, look for the gay little flower cart tag that identifies Playrite, a crease-resistant fabric woven exclusively for Cartwright by ROCKDALE.

☆ *Stephanie Cartwright's Brochure "Emphasis on Charm" sent FREE upon request. Write Dept. V.*

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. . . craftsman wool in a high-spirited

casual coat or by the yard

for your own tailor.

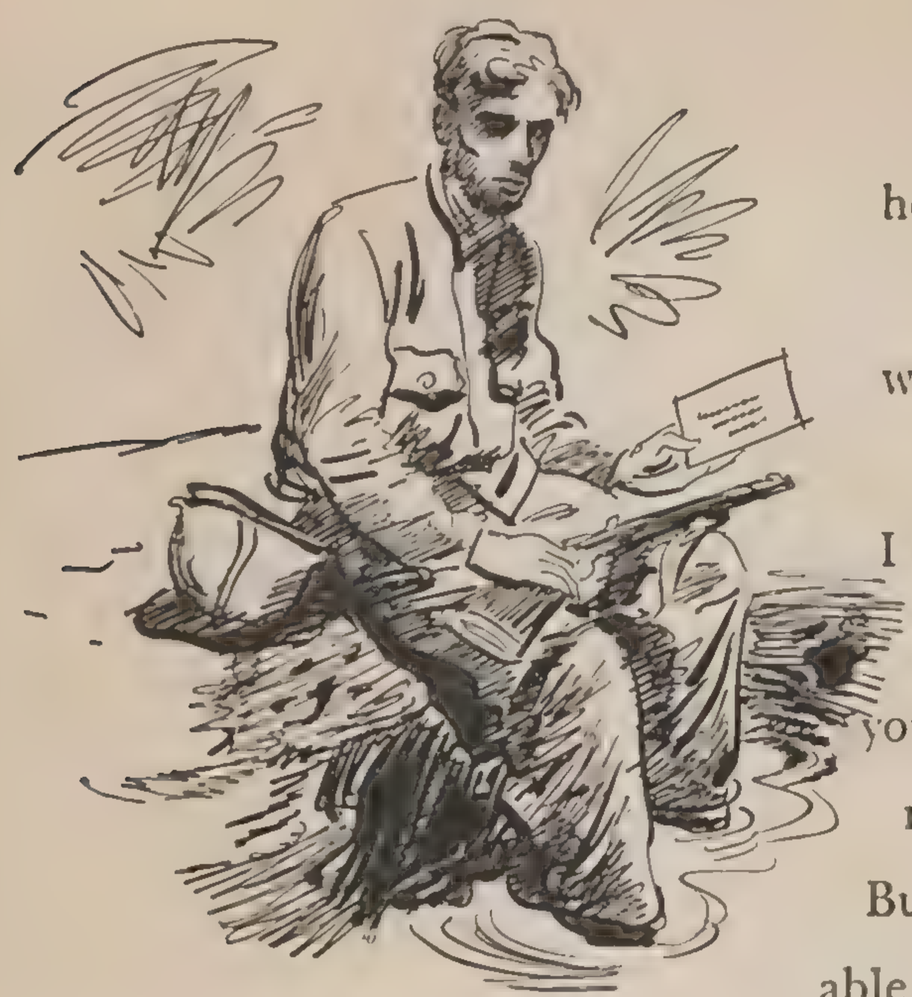
COHAMA WOOLENS

1412 BROADWAY, N. Y.

*Trade Mark Reg.

"R-r-uff! Spring!" Soft suit of a hardy tweed in spring's top color; grey, with silvery buttons. Dazzling with sheer white cotton blouse. Suit, $115. Blouse, $35

"I hope, Mary, you will never read this letter . . .



If you do, it will mean that you will have to go on from here without me. You will have to face alone all these things we started out so confidently to face together. * I have wanted so much for you my darling So many things I had hoped to give you and to share with you. * Above all else, I wanted you always to have peace of mind, your dignity and your independence. * Now it's too late for me to have a part in that. But perhaps I have been able to help a little. For sometimes, when things seem clear to me, I feel that these are the things we over here have been fighting for. * All my love, Mary. We have had, at least, a little time together."

Tragedies like this—personal, individual tragedies—are happening every day And they will continue happening until the great tragedy of war is over—and our victorious men start coming home. * America needs millions of her women—needs *you personally*—to make this day of victory come sooner. * *You* can do a vital job in ending this war *quicker. You* can save many and many an American soldier from fighting needless extra days. * You are wanted desperately in a war job—in the armed services—in essential civilian work. Today, look in the classified section of your newspaper, or go to your nearest United States Employment Service office. In most communities you will find the right job for you. If your choice is the armed services, apply at your Army or Navy Recruiting Station.

The more women at war . . . the sooner we'll win

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Franklin Simon

Forward looking — forward tilting cloche,
the romantic little hat with the light touch of a Lubitsch movie.
Of imported straw braid and ballerina veiling
in new colors for Spring. 22.75

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gives an air of assurance

The careful simplicity, the sound tailoring, the fine detail in coats and suits by Swansdown make them the kind of clothes that give you that well-dressed feeling.

This soft dressmaker coat is in an all-wool fabric loomed by American Woolen Co.

Duchess rayon lined.

Sizes 10 to 18. About $45.

For store in your city write
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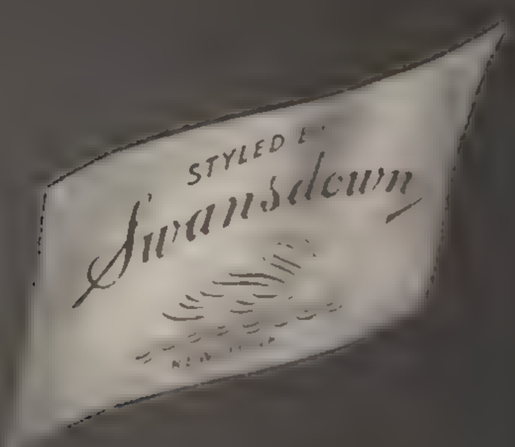

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the do's and don'ts of Fashion

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Veronica Lake

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IN THE PARAMOUNT PRODUCTION

"THE HOUR BEFORE THE DAWN"

Echelon...Very new tricorne sailor with turned-up brim. Lovely with your good little dressmaker suit, doing the town or dining in style.

Orlando...Swooping down over one eye or perching behind your pompadour, this oversize beret spells excitement all over town. Knowingly styled in beautifully soft Stetson felt.

Quonset...You'll love this sprightly sailor with the gently sloping brim. Equally becoming worn tipped or serenely at eye-level.

STETSON HATS

Hats illustrated 10.95 to 11.95

Other Stetsons from 5.95 to 25.00...light colors additional

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THE PULSE OF A NEW SPRING . . . *Garden-Fresh Prints* . . .

Left: A flower-garden in technicolor on black; two-piece suit-dress with soft focus black velvet collar and cuffs. *Right:* Vegetable-garden print, etched in white on black, navy, or brown; a dress with garden-gate revers. Misses' sizes . . . $39.95

* MILGRIM . . . . . New York, Cleveland, Detroit
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* LOCKHART'S . . . . . St. Louis

A Brittany Fabric

John Frederics Hat

That most deeply satisfying possession, a dress of simple, beautiful line, played up by scalloping in tiers, and a fabric of quality: Maxwell's rayon crepe woven with Celanese* yarn. Sizes 10 to 18. $35

*Reg. U. S. Pat. Off.

Carolyn Modes are sold at smart shops everywhere. For the name of yours, consult the listing on page 35, or write National Modes, 128 West 31st Street, New York City.

precious PLATINE
for the
precious BLONDE
Introduced in Paris the year before the war, PLATINE was so preciously regarded it was sold almost "by the drop," and to only a few of the chic-est women of Europe. Now a small amount is here for you. It was said on the continent that PLATINE (French for platinum) makes a blonde the most ravishing thing in life! The ounce $22.50 (tax extra).
Rare jewels courtesy of Harry Winston
PLATINE
Dana

* Reg. U. S. Pat. Office

At leading stores everywhere, or write WEIL-KALTER MFG. CO., Louderman Building, Saint Louis • 516 Mission, San Francisco

Eloquent Simplicity with the well-bred distinction that only superior dressmaking can achieve. Typically Nelly Don, this jacket and dress will do time-and-a-half in a busy schedule.

At your leading fashion store February 20.

Rayon and acetate dress; 100% wool jersey jacket sizes 10-20 about $11 each

Nelly Don
Just Try One On

PLUCER

Bianchini's Flowers

One of the many new becoming Bianchini prints for Spring made up from Vogue Pattern No. 5053. All Bianchini prints are "Fiberset", a treatment which checks shrinking, sagging and stretching.

Illustrated Print

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Crisp footwear fashions
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CALIFORNIA

Women of taste have long shown preference for the superlative workmanship and studied understatement of Connie Foster Classics . . . *dreamed up and tailored in California.* Now it's a two-piece look to a one-piece frock in fine rayon crepe *(which looks like sheer wool).* This dress features the secret Connie Foster Shoulder, which stays perfect for the life of the dress . . . and the new slot seams down the shoulder and sleeves . . . decorative buttons and perfectly tailored buttonholes. It can be yours in California Lilac, Black, Pewter Grey, Coral Geranium, Misty Green, Sky Blue, Adobe White and Nugget Gold. Sizes 10 to 20 . . . . . $39.95

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A fashion yesteryear—
The tradition today:
The fashion of fine "suede" handbags
carried first by smart continentals in
every season for every "hour."
A tradition that only American women are
privileged to maintain today—but one
which will again be universal
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Now for the first time
Koretolope—for spring and summer,
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for even the most practical.

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BREV *for small legs* — **MODITE** *for middling legs* — **DUCHESS** *for tall, full legs*

THE GALS CAN STAKE THEIR LEGS ON THIS

There may not be enough wartime *Belle-Sharmeers* to go around—but what there are will be peacetime fit. Leg-size fit as only *Belle-Sharmeer* does it. All made in *Belle-Sharmeer's* perfect-fitting leg sizes to fit all sizes of legs—tall or short, medium or plump. Consult your *Belle-Sharmeer* fitting expert and she'll consult her *Belle-Sharmeer* Leg Size Chart. You'll be sure to get leg-fit that will stay fitting.

OH WHAT A DUTIFUL WARNING

But please, for the sake of your legs, and for wartime conservation, take care of every pair of *Belle-Sharmeers* you can get. Wash your new *Belle-Sharmeers* before wearing and then after each wearing. Always let dry for 36 hours. Follow the direction sheet in each pair religiously—and you'll find that one pair with care means two pair in wear.

BUY WAR BONDS - all you can!

BELLE-SHARMEER

STOCKINGS

... in all leg sizes

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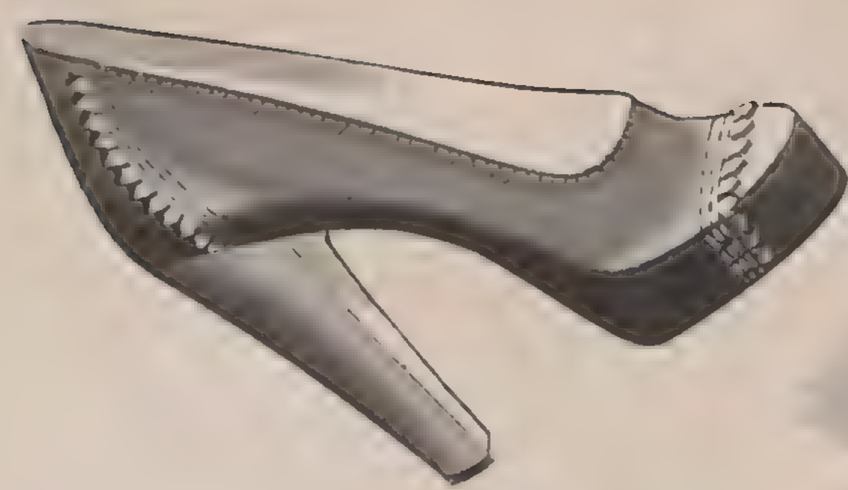
Harry-Williams, Ltd.

Spring's Short Topper. A new and dressier version of the popular "shortie". Uses buttons to ornament its straight simplicity—and is a perfect foil for your smartest suits or frocks. In gala-toned, pure wool diagonal, lined with Duchess acetate rayon.

Coat about $39.95. At leading stores throughout the country.

Or write Harry-Williams, Ltd., a department of Grossman & Spiegel, Inc. • 512 Seventh Avenue, New York



NAMES YOU KNOW

JACQUELINES...graceful...exquisite... designed with infinite care...inspired detail! They combine charm and unexcelled quality to fulfill your most meticulous costume desires. Their modern perfection, enduring loveliness, will give you lasting pleasure and satisfaction.

6.95 and 7.95

Some styles slightly higher

Jacqueline

designed by WOHL

W O H L S H O E C O M P A N Y

SHOES YOU LOVE

CONNIES... young... chic... exciting...
styled to blend with youthful personality...
Dependable quality... Clever craftsmanship
to spice your eager steps with dash and
verve... to advance you smartly, confidently,
into the whirl of Spring activities.

5. and 6.

Some styles slightly higher

Connie
SHOE CREATIONS

S A I N T L O U I S, M I S S O U R I

"Fleetwood"
by
Wimbledon
HATS
Black, Brown, Navy $7.50
Other colors slightly higher.
Of Fine Fur Felt
For name of agency nearest you, write Wimbledon, Two Park Avenue, New York.
An O. R. O. Exclusive Feature

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

BREEZE-SWEPT AND BEAUTIFUL BIANCHINI PRINT—THE TEXTURE "FIBERSET," THE DRESS BY JOSEPH HALPERT

TONI FRISSELL

Photographed at the Knoedlers Art Gallery

New faces with "Face it..."

At home! At work! At play! Achieve that smooth, new-confidence look with Mary Dunhill's opaque mist make-up. Wear it with or without powder. Four shades: Luscious, Daytime Blush, Evening Blush, Brunette . . . 1 oz. jar $1.50, 2 oz. jar $2.40, plus federal tax.

Mary Dunhill

Fifth Avenue, New York

AT BETTER STORES FROM COAST TO COAST

HER FAVORITE LIPSTICK
Kathleen Mary Quinlan
STYLIST IN BEAUTY

YOU'RE THE L'AIGLON TYPE

NO MATTER WHAT YOUR TYPE *Versatile as ever, the new L'Aiglon collection again challenges every possible preference in its interesting variety of original styles and fine fabrics. The softly tailored dress shown here is done in Katanga Crepe, L'Aiglon's exclusive rayon sheer, woven with Celanese yarn. $10.95. If you cannot find it where you shop, write Biberman Bros. Inc., 1350 Broadway, New York.*

L'Aiglon

*REG. U. S. PAT. OFF.

Are You in the Know?

Are these Lindy Hoppers doing—

- ☐ A Boogie
- ☐ A Shorty George
- ☐ A Tip

"Know how" is what makes the difference between a smooth rug-cutter and a dud! So lady, be hep to this "shine" step. It's a *Tip* —and here's another: Know how to *stay in the fun* regardless of what time of the month it is! It's simple, for Kotex sanitary napkins are more *comfortable*—and that special safety center keeps you protected—poise-perfect. So save your "jitters" for a jive session.

This hair-do's for you—if

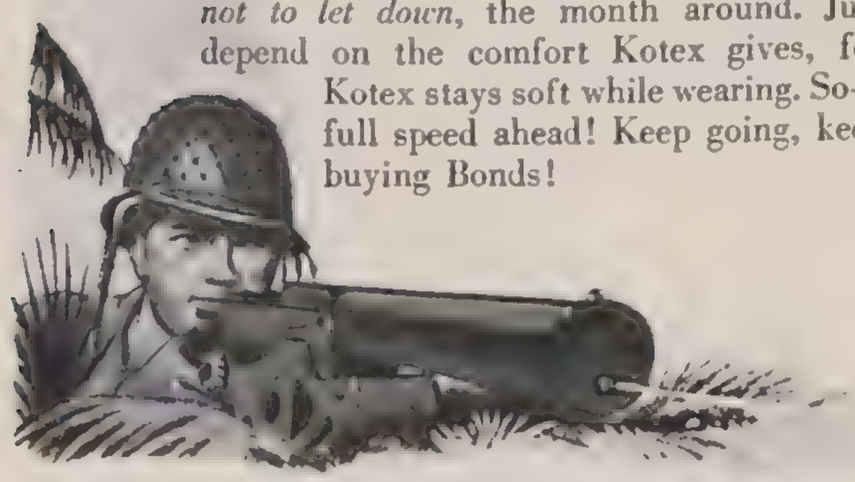
- ☐ Your face is long
- ☐ Heart-shaped
- ☐ Round

Down with pompadours—up with sweeping manes! Newest locks have a flat-topped look. They're shorter, sleek, often center-parted. Vary this hair style to suit your own face-type, but *if your face is long*, take the short hair-do shown here—flat crowned, and fluffed out a bit at the sides. The "flat" look's a grooming *commandment* when "certain" outlines threaten a sleek costume. That's when you thank Kotex for those flat pressed ends. Because they're not stubby, no one will guess your secret.

Will an $18.75 War Bond buy—

- ☐ 375 machine gun bullets
- ☐ 25 hand grenades
- ☐ 6 steel helmets

You're a "solid sender"—when *your* War Bond buys this Axis bait! (Each Bond buys one of the items above.) Maybe the boy who is waiting for these war tools is one of your crowd. Maybe that's why you're on the Victory Shift, Saturdays and after school. And why it's so important *not to let down*, the month around. Just depend on the comfort Kotex gives, for Kotex stays soft while wearing. So—full speed ahead! Keep going, keep buying Bonds!



How would you introduce them?

- ☐ "Capt. Smith, this is Lieut. Brown"
- ☐ "Miss Brown, may I present Capt. Smith"
- ☐ "Lieut. Brown, Capt. Smith"

Learn your military P's and Q's! When introducing army officers, mention the one with higher rank *first*—even if the other *is* a woman. "Captain Smith, this is Lieutenant Brown" is correct (and don't address the Wac as "Miss"!). Knowing your army etiquette is a social must, these wartime days. On difficult days, too, you can preserve your "social security"—by guarding your personal daintiness with Quest. Remember, Quest powder is the *Kotex* deodorant. It keeps you confident, dainty without doubt!

STOP GUESSING!

☐ Check here if you're teen age and want *free* the newly-edited booklet "As One Girl To Another." You'll learn do's and don'ts for difficult days . . . the lowdown on grooming, sports, social contacts.

☐ Check here if you're a war worker and want *free* the new booklet "That Day Is Here Again." It gives facts on diet, cramps, exercise, lifting—how to stay on the job, even on "problem" days.

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*T.M. Reg. U.S. Pat. Off.

a Junior's young dream

by

Doris Dodson

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be the Grandest Junior
in the
"Easter Parade"
rayon crepe two piece dress
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navy with white
black with white
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sizes 9 to 15
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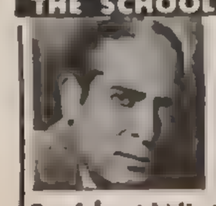

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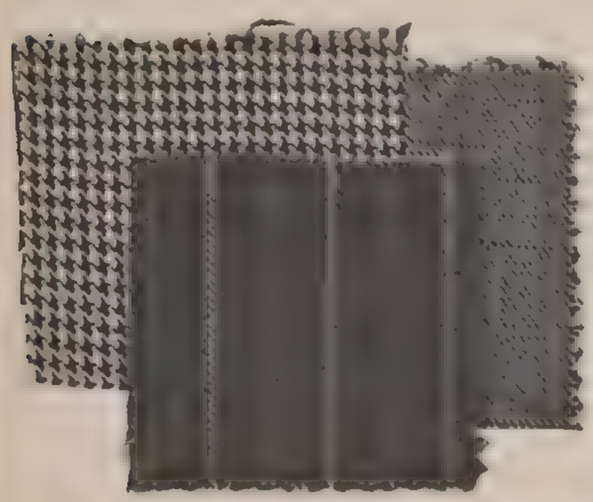

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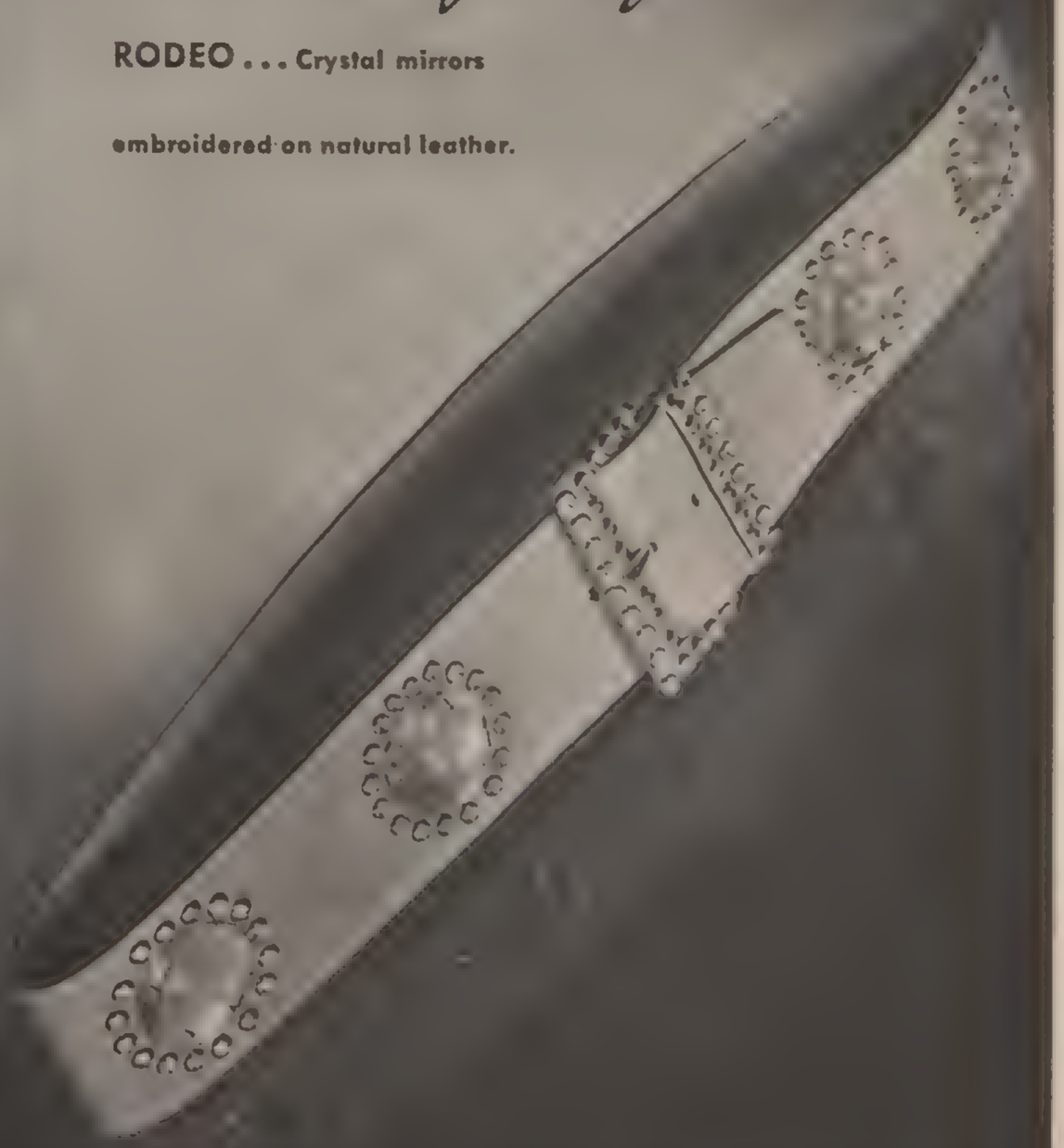
RODEO... Crystal mirrors

embroidered on natural leather.



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VOGUE

incorporating Vanity Fair

A Condé Nast Publication

RAWLINGS

ON COVER: Suit that makes good—Vogue Design No. 5080 (sizes, page 88). Forstmann wool gabardine. Natural shantung blouse. Beret to match, John-Frederics. Gold jewellery, Seaman Schepps

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THERE ARE TWO VOGUES: AMERICAN and BRITISH
(French Vogue is temporarily suspended)

EDNA WOOLMAN CHASE
Editor-in-Chief of the two Vogues

AMERICAN VOGUE
Editorial and Advertising Offices
420 Lexington Ave., New York 17, N. Y.
Cables: Vonork, New York

MANAGING EDITOR: Jessica Daves

ART DIRECTOR: Alexander Liberman
ART EDITOR: Arthur Weiser

FEATURE EDITOR: Allene Talmey
Associate: Mary Jean Kempner
Contributing editor: Millicent Fenwick

FINE ARTS: Frank Crowninshield

FASHIONS
Editor: Babs Willaumez Rawlings
Associates: Sally Kirkland
Barbara Cushing Mortimer
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HOSTESS EDITOR: Evelyn Clark Emmet
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SHOP-HOUND: Despina Messinesi
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Associate: Sarah Tomerlin Lee
MERCHANDISE SERVICE: Frederika Fox
Associates: Madeleine Darling
Alice Burrows
BRITISH VOGUE
1 New Bond St., London, W. 1.
Audrey Withers, Editor
Harry W. Yoxall, Managing Director

Vogue Editors on foreign service with the Red Cross: Bettina Wilson, Lydia Sherwood, Katherine Blake.

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VOGUE INCORPORATING VANITY FAIR IS PUBLISHED TWICE A MONTH BY THE CONDÉ NAST PUBLICATIONS INC. (ALSO PUBLISHERS OF BRITISH VOGUE, HOUSE & GARDEN, GLAMOUR, VOGUE PATTERN BOOK). EXECUTIVE AND PUBLISHING OFFICES: GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, NEW YORK. IVA S. V. PATCÈVITCH, PRESIDENT; F. L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; F. F. SOULE, BUSINESS MANAGER.
SUBSCRIPTIONS: FOR THE UNITED STATES, POSSESSIONS, AND MEMBERS OF THE PAN AMERICAN POSTAL UNION: $6 A YEAR, $9 FOR 2 YEARS, IN ADVANCE. FOR CANADA, $1 ADDITIONAL PER YEAR FOR TARIFF. FOR ALL OTHER COUNTRIES, $2.50 ADDITIONAL PER YEAR FOR POSTAGE. SINGLE COPIES, 35c; IN CANADA, 40c. FOUR WEEKS ARE REQUIRED FOR A CHANGE OF ADDRESS OR FOR A NEW SUBSCRIPTION. IN ORDERING A CHANGE, GIVE BOTH THE NEW AND THE OLD ADDRESS AS PRINTED ON THE LAST WRAPPER.

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heighten their beauty today –
to hold it for tomorrow.
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Vogue's-eye view of...

Spring... It is a metal coil. It is a season of the year. It is also something you have in your step, along about now...a bouncy quality like walking on—well, on springs. It rises—even this year—in spite of weariness and war; in spite of slivers of butter, Ration Book #1, thinner newspapers. soda-sans-Scotch. It is unreasonable, irrepressible, ridiculous—and wonderful. It can't be explained, or denied. There it is, springing eternal in the human breast. Call it hope. Or just call it...Spring.

Spring. To women, it once was quantities of new clothes. This Spring, it won't be "quantities"—but the *one* right hat, suit, coat....It may be a new beret—or an old beret with a new veil. A new cutaway suit—or an old suit with a new shantung blouse. A bright box-jacket—or a neutral jacket, brightly-lined. It may be a grey jersey tube-dress. Or the urge to sew and reap a Design-for-Dressmaking wardrobe. Or any of the many ideas coiled in this Spring issue.

JOFFÉ

CHECKED WOOL SUIT, HATTIE CARNEGIE ORIGINAL, RICHELIEU SIMULATED PEARLS

The cutaway suit

VERA MAXWELL SUIT. LORD & TAYLOR; BONWIT TELLER, PHILA.; CARSON PIRIE SCOTT

Suits...from cutaway to cardigan

Whatever time of Spring Day it is, whatever you may be doing, short of hoeing your Victory Garden #3, you may quite possibly be...quite correctly be...wearing a suit. For the forenoon, high noon, afternoon, there is none more crisp and satisfying than the Cutaway across the page and above, or the crimson Cardigan suit on the cover of this issue. For the spring twilight and evening star, there are none more glamorous than the three on the following pages, which are half tea-time, half dinner-and-dancing.

Almost every suit you can name: the box-suit, the cardigan suit, the bolero, the soft shirtwaist-jacket suit, the boy's blazer, and the belted tunic all look right this season. Because of the final achievement of the "narrow skirt," really as narrow as a tube, many suit-jacket styles which previously never quite came off *do* now...and with great success. In days like these, when practicability is one of the prime requisites for clothes, hardy fabrics, such as men's wear suiting, worsteds, hound's-tooth checks, look more right than in times when they were worn simply to imitate the men. They are used *(Continued on page 108)*

Evenings, on and off

(LEFT) Off with the jacket—on to dine. Black Onondaga wool-and-rayon faille dress, blue taffeta top. On with the jacket—off to town. By Jo Copeland. Bergdorf Goodman; Neiman-Marcus.

(CENTRE) Off with the jacket—on to dance in a pink satin ballerina bodice, black skirt. On with the jacket (rayon satin)—off to tea. Both by Rose Barrack. Jay Thorpe; J. W. Robinson.

(FAR LEFT) Off with the jacket—on to the opera romantically in black lace over pink rayon satin. On with the jacket—black wool-and-rayon bengaline—off to cocktails. Russeks; Frost Bros.

KAY BELL

You'll be spending your days in the jersey tube. Not the one which burrows between Manhattan and Jersey City, but the one shown above—a tube-dress of sheer grey wool jersey. The long gloves match. B. H. Wragge design. Sizes 10 to 20. $30. Bonwit Teller; Marshall Field; Vandervoort's; Harzfeld's

DAY IN THE JERSEY TUBE

Opposite: The jersey tube—not the tunnel under the Hudson, but the new twelve-hour, four-season fashion....This short-sleeved, collarless tube-dress is of black Rodier wool jersey. Traina-Norell design. Sizes 10 to 18. It's $110 at Bonwit Teller; Nan Duskin; I. Magnin

Dream vs. Reality

SALVADOR DALI draws a dream, above.
A dress sketched in over a page torn from a mediæval
tome on birds and bats and curious beasts.
At the right, Dali draws an existing,
flesh-and-blood, size 10 to 18 fashion.
Rose Barrack's navy rayon crêpe
dress; $50. Pink satin shawl; $23.
Henri Bendel; Garfinckel's; L. S. Ayres

Only in the brain of Salvador Dali
exists the dress above with its curvaceous bosom,
coat-hanger hip-bones, and entomological accessories.
But the dress that he has sketched on the heroic scale
at the left is an original from Henri Bendel.
It is a white silk crêpe dinner and dance dress,
with a hand-embroidered belt of sequins and amber beads,
which puts forth a transparent peplum of loops.

COLOUR . . . how to apply it

• This is a spring of diversity in colour—not of concentration on any one colour.

Washington wants it that way, for a run on any one shade might cause a shortage.

Dyes have been distributed, spread out...with the colourful results you see in this issue.

• Colour can be an outside story. Have it in a red suit (see cover). Or a bright yellow coat.

Or a billiard-green box-jacket suit. Or a soda-pink shantung dinner-dress.

• Colour can be an inside story. Have a Roman-stripe lining in a beige box-suit.

Or a green lining in a grey men's wear jacket—such as Margaret Sullavan wears in her new play.

• Colour can be an upper story. Have a light blue jacket topping a black skirt (see opposite).

An absinthe-green jacket above a purple skirt. A bright tunic above a grey skirt.

• Colour can be a lower story. Have a pink-and-black checked skirt below a black jersey tunic.

A reddish-brown skirt beneath a grey jacket. A white skirt under a navy-blue tunic for summer.

• Colour can be in expected places. In bright shantung blouses with men's wear suits.

In bright red binding on a grey blazer. In a pink-dotted shirt under a sleeveless black jumper.

• Colour can be in unexpected places. A fuchsia satin shawl wrapping a long blue dinner-dress.

Bright tabs, like bookmarks, flipping out over jacket revers. Jewelled belt on a grey skirt.

A pink bow-fastening on a navy-blue jacket. A striped satin sash on a dark dinner-dress.

• Colour can be neutral. Grey, *grège*, beige, camel-colour look better than ever.

Pale beige and dark beige are teamed in one suit. One beige box-jacket is lined with black jersey,

and worn with a black jersey tunic. Grey suits are touched with red and green and pink.

• Colour can be black-and-white. One of the newest suits in town—black-and-white checked cutaway.

(Shown herein with another cutaway suit of brown-and-white checks.) In a checked gingham blouse.

• Colour can be in print. Your new short evening dress will probably be a print...

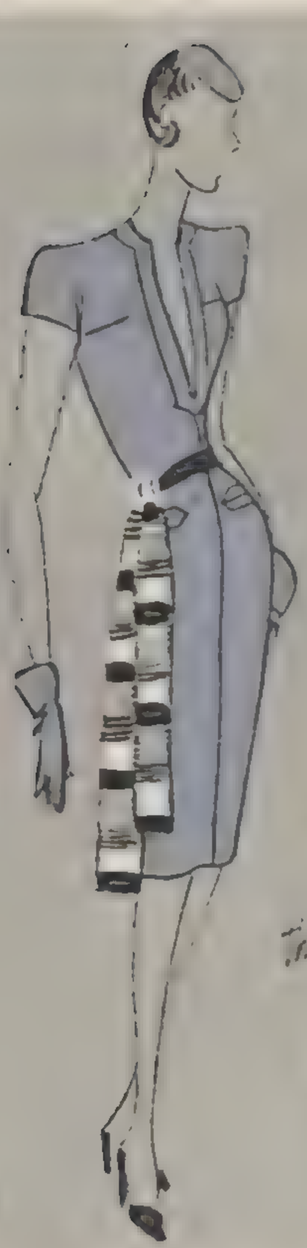
with a pastel or white background. (Only 50% coverage of colour on colour in prints this year.)

• Colour can be as you'll see it on the next four pages. Inventive ideas to assemble or make yourself.

Ways to combine blue, red, pink, or beige with black and white.

For similar ideas to try on your own needle, see Vogue Dressmaking Designs on pages 95 and 96 .

Play a blue cutaway jacket against white sweater, slim black skirt



Swing a striped grosgrain sash through black belt on a slim blue sheath

Add a polka-dotted apron, scarf, and gloves - to a narrow blue sheath

Top a tight two-toned skirt with a long white tunic

Pair a printed jersey tunic and long stole against a short evening skirt

Blue, black, and white

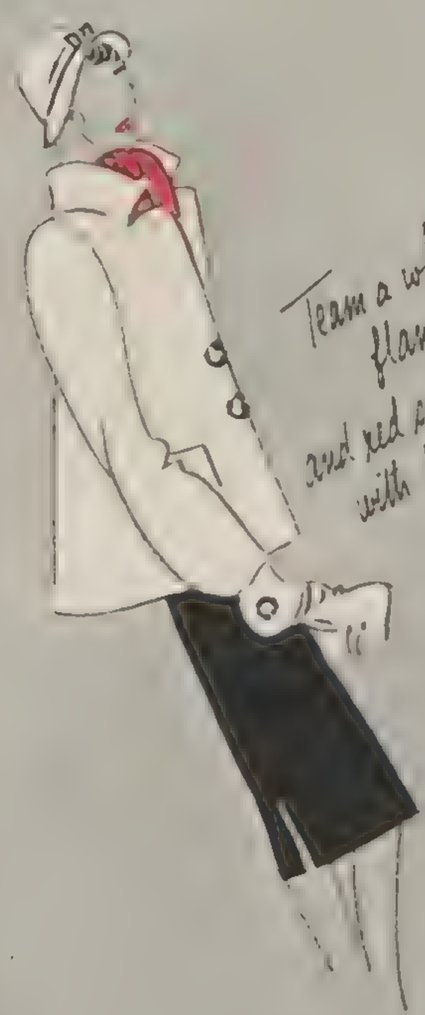
Red, black, and white

Brilliant red reefer jacket.

Top high-waisted checked skirt with black shirt, satin cravat

Swing a stiffy satin or faille coat over printed evening dress

Band a red jersey jumper with white lines

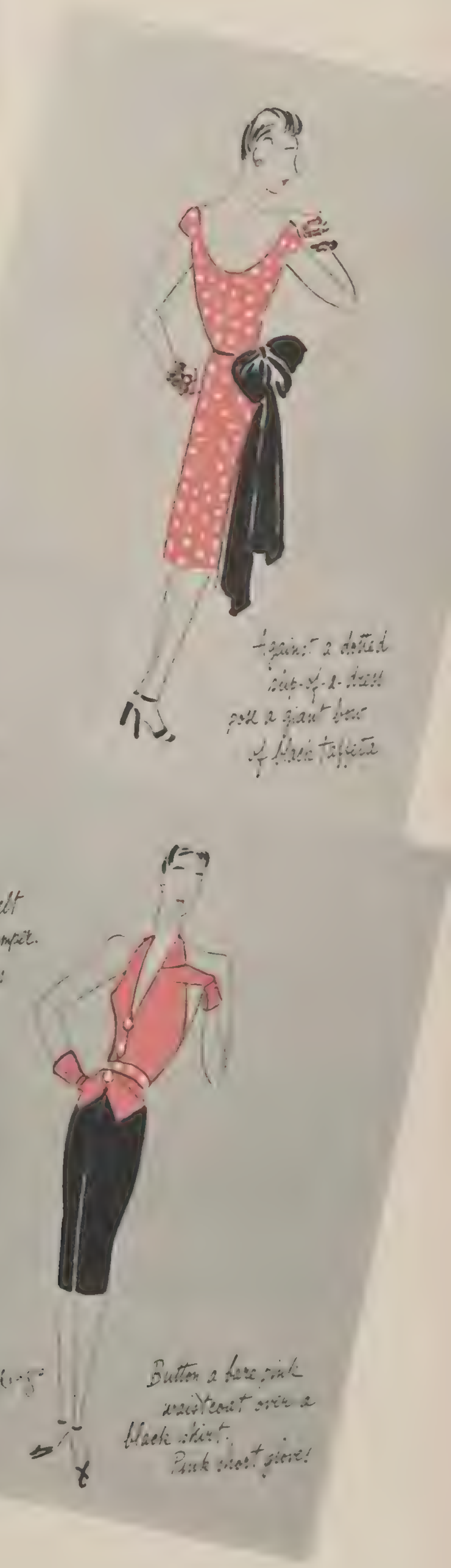


Team a white flannel jacket and red scarf with black shirt and skirt

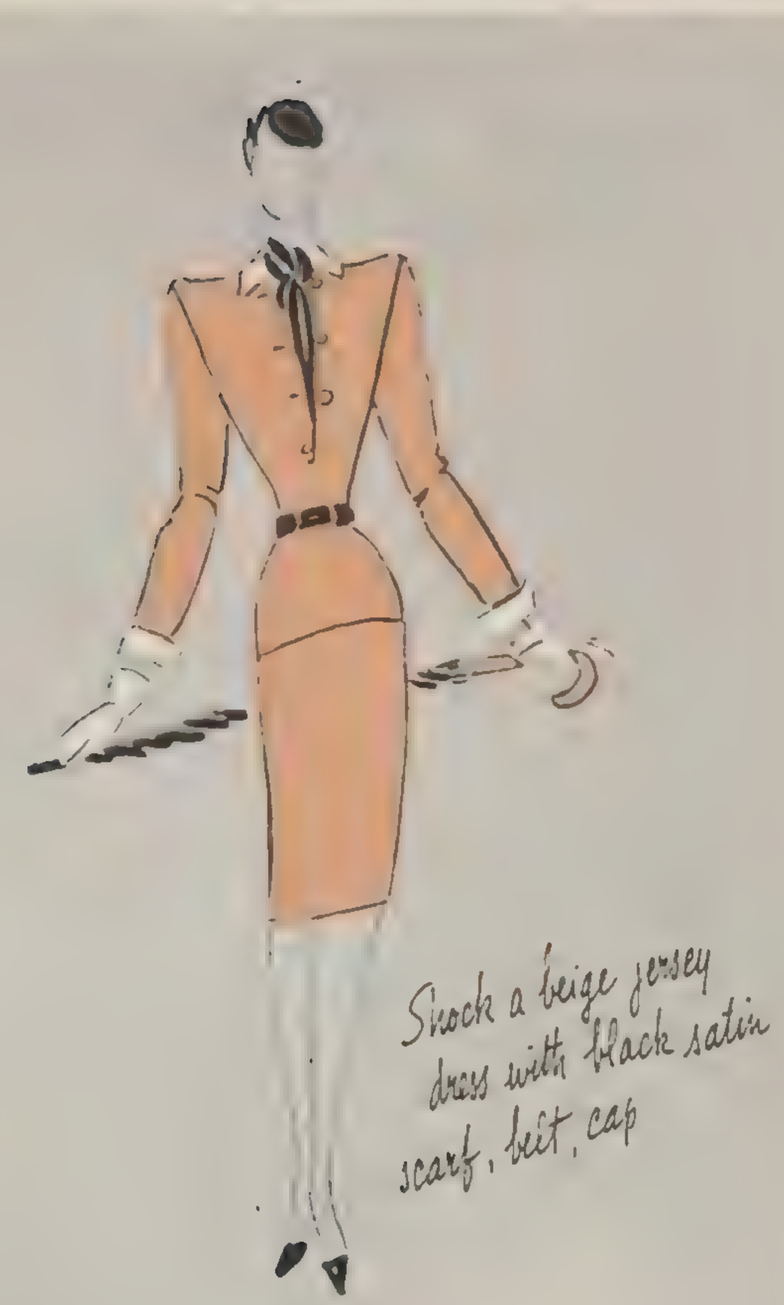
No collar ... tuck in red handkerchief

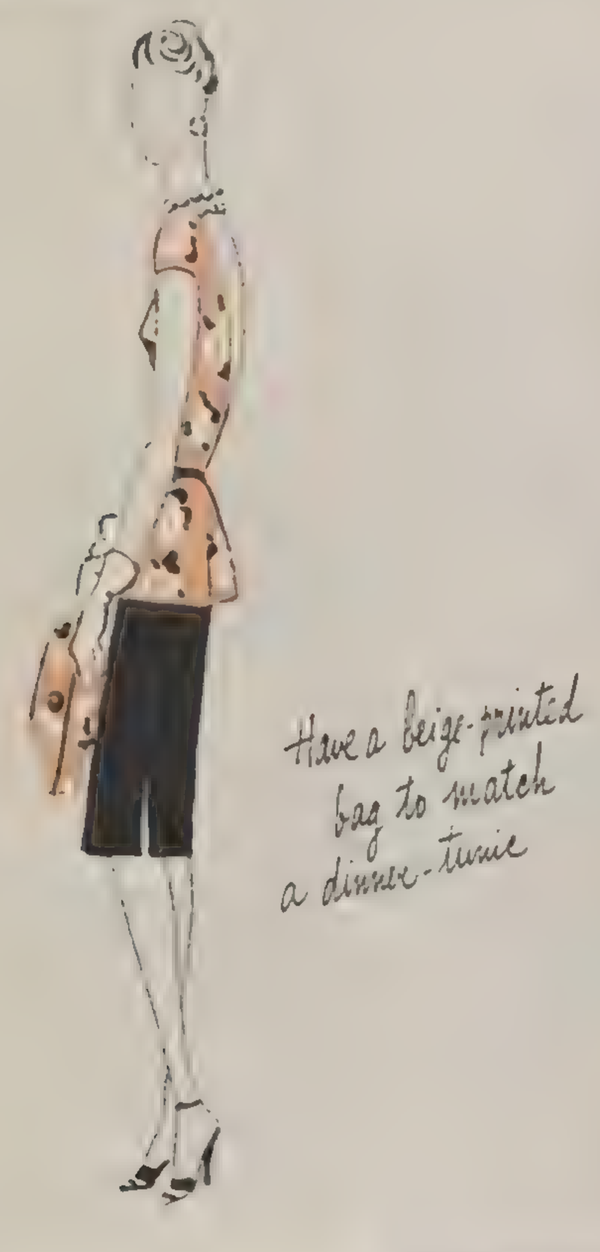
Pair a bright plaid tunic with a black linen skirt

IDEAS SIMILAR TO THESE IN VOGUE PATTERNS ON PAGE



Pink, black, and white





IDEAS SIMILAR TO THESE IN VOGUE PATTERNS ON PAGE 96

Beige, black, and white

Grey, black, and white

JOFFÉ

Against a grey-and-white striped suit, pose a black belt,
black neck-bow, paper-crisp white blouse, a white beret.
Hockanum's wool flannel. Swansdown design. Sizes 10 to 18. $40.
Suit and real jewels, Saks Fifth Avenue. Suit, Thalhimers

THE NORTH AMERICAN WAY

Mrs. Drayton Cochran

It may all be a matter of geography—the way she wears her hat. The North American way is to clap a hat securely back on the head, baring the brow, accenting an easy, effortless. bandbox sort of chic... She is Mrs. Drayton Cochran. daughter of Mr. and Mrs. Charles L. Lawrance. and her hat is one of the new spring off-side cloches—navy-blue felt. neatly netted. Original hat. jewels: Bergdorf Goodman

THE SOUTH AMERICAN WAY

RAWLINGS

Mme. Luis Olavarria

It may all be a matter of geography—the way she wears her hat. The South American way is to tilt a hat down dizzily over the brow, *accent aigu* to an elegant, glossy, contrived sort of chic... She is Mme. Luis Olavarria, granddaughter of Venezuelan General Gomez, and her dinner-hat is of black felt, with a high *flou* of ostrich feathers. Hat by Walter Florell. Bonwit Teller, Phila.: Erlebacher; I. Magnin

Latin American Diplomats'

Srta. Margarita de Freyre, hostess for her father, the Peruvian Ambassador

Srta. Silvia Brull, who wrote the article on the opposite page. Her father is Minister-Counselor of the Cuban Embassy

Srta. Blanca Vargas, volunteer summer farm-hand, daughter of the Colombian Counselor

Daughters . . . in Washington

Srta. Teresa Labarthe, daughter and secretary of the Peruvian Naval Attaché

Srta. Isabella Sá Pereira, artist daughter of the Brazilian Civil Service delegate here

Srta. Cristina Michels, Nurse's Aide, speech-maker for the Red Cross, daughter of the Chilean Ambassador

By Silvia Brull

Of our fathers you know that they sign treaties, make speeches, and fly on missions to Moscow. Of our mothers that they christen ships, sponsor charity fêtes, and dance with Kings and Presidents. What do you know about us, the diplomats' daughters, who trail after them all over the world?

We've been born in the strangest places. In Peking, in Oslo, in Washington, or in Lima. We've been brought up by Indian *amas*, *Fräuleins*, or *Mademoiselles*. By the time we're old enough to go to school, we, the little daughters of those who have been called "the elegant gipsies," have picked up quite an astonishing number of languages. We already know, by experience, that it is Saint Nicholas, not Santa Claus, who brings toys to children in Belgium; we remember exactly how hot it was the day we passed through the Panama Canal; no one has to tell us how cute the little Prince of Greece is, because we've actually played with him....

We've learned to divide one way in Europe, only to find *(Continued on page 100)*

THREE VIEWS

By ROGER BURLINGAME

FIVE minutes' driving from the centre of Newburyport brings you to Curzon's Mill on the Artichoke River. For two hundred years, while ships were built and launched in the port and sailed by Yankee skippers through the Indian Ocean to Canton, Curzon's Mill ground corn. The massive wooden machinery and millstones were worked by the tide rising and falling in the Merrimac, pushing back and releasing the water of the Artichoke. In the 1800's, the Curzons turned into Marquands, and in 1906, John Marquand, twelve years old, watched the end of the grinding.

Very few Curzons or Marquands had tried to support themselves on the Mill. But the Mill had to go on grinding. It was the law. If it stopped grinding, they would lose the property. So while Sam Curzon played for big stakes in the China trade and his ships brought precious cargoes to Boston, the Marquands moved about the world in many pursuits—coming back to the Mill only to rest.

Yet despite their scorn of its produce, the Mill kept luring the Marquands back. Philip, John's father, tried to escape to Wilmington, Delaware, where John was born in '93, but when summer came, Philip would go back, grow banks of iris, and talk to Boston poets and intellectuals who drifted down to the *(Continued on page 110)*

By FRANCES C. ALEXANDER

THE Marquand farm in Massachusetts looks peaceful and remote. It stands on a hummock in the middle of the salt marshes—a sprawling house with large screen porches—a surrounding cluster of white clapboard buildings—a cow pasture—an orchard—a few fields of hay—a large vegetable-garden. The nearest town, Newburyport, is almost four miles away, so it should be quiet. But it isn't. From sunup to sundown it's the scene of violent skirmishes, the battleground of a war, which, in its intensity, makes Thurber's most sanguinary drawings look positively anæmic.

Like most wars, the Marquand battle is for peace. Marquand just "damn well wants to be let alone," but somehow when you're married, with three small children all under four years old, a trained nurse, and a household full of servants who come and go so fast that it's impossible to call anyone by name, peace is at a premium. If the farmer's dog hasn't bitten the baby, then the hard water filter's on the blink—and if it isn't the filter, the nurse and cook have come to blows, or the man from Boston has arrived to hang the new curtains, and John, dear, don't you think they're much yellower than the samples.

Marquand has abandoned New York for the country, at least for six months of the year. He's built himself a studio far from the main house, but Life is still constantly closing *(Continued on page 112)*

By ROBERT NATHAN

I HAVEN'T known John Marquand very long; I am not one of his childhood friends; I don't remember the apple-cheeked boy. I never even laid eyes on him at Harvard. In a sense, he came already fledged, plumed, and winged into my life, a first-rate author, with the *Saturday Evening Post* successfully behind him, and the novels ahead. So I have, I believe, an innocent eye for him; he reminded me of nobody to begin with, and has reminded me of no one but himself, ever since.

And yet, he fits—to the casual eye, at least—a pattern of our times: the successful writer. And he has, indeed, been successful, for his books are not only best sellers, but delight the critic, as well. They are "important" books, and good reading, besides—excellent reading, full of the notes and reports of a sensitive ear, an appreciative eye, a wide curiosity. It is not, thank God, my rôle to appraise them here; it is enough for me to enjoy them. If nowhere in those books does the spirit lift its wings toward a more heavenly home, it is because his life here on earth is still a puzzle to him. He has all the questions; he is still waiting for the answers.

What sort of man is he? I would call him, more than anyone I know, his own character—an author who has managed to create himself in fiction. Other writers create characters they imagine to be themselves, and then try to take after them; one sees them *(Continued on page 114)*

OF J. P. MARQUAND

HERRMANN

THE AUTHOR OF "SO LITTLE TIME"

John Phillips Marquand is an author with two pens—both successful. One pen wrote his early duels-and-spilt wine adventure novels, like "The Unspeakable Gentleman"; writes short and continued stories of spy rings and danger for the magazines; invented Mr. Moto, the polite little Japanese secret agent, now regrettably "interned for the duration." The other pen, in the hands of a dissector of moribund classes, a sympathetic satirist, wrote the Pulitzer Prize winner, "The Late George Apley," the Boston-banned "H. M. Pulham, Esq.," and the present best-seller, "So Little Time"

IN DEFENSE OF WORKING WIVES

By Alfred L. Hall-Quest

A well-known educator argues in favour of the woman who double-times between her family life and her career

OLD wives say that a woman who tries to match a man mentally meets with greater rue than romance. On the contrary, today's career woman may well be just what men are looking for, if they (the men and women) only knew it.

First of all, the career woman through her job has opportunities to find a man who is intellectually compatible. Secondly, being happily occupied she can wait patiently—or impatiently—for the right man to emerge from the masses. Lastly, being a woman of the world in the true sense, she has developed a breadth of interest and a depth of understanding.

Today's career woman is the personified prophecy of a new kind of life in America; of a time when it is essential for every woman to be *of* the world. This does not mean that all women, even tomorrow, will double-time between domestic devotions and a career. But it does mean that fewer women will use their homes as the back-pocket for unused time. Too many women, today, either voluntarily or due to mental inertia, shut themselves off from the life outside their own four walls. Inevitably they will be forced to mend their ways as everyday life quickens with the further development of our global civilization.

Women must face the fact that in the future there may be relatively little stationary home life. Man again becomes a migrant—this time by air—searching for ways and means of improving living conditions not only for his family alone, but for families all over the world. The airways will push back the horizons of his mind, as well as those of his eyes. Places which are now only pulses in news print will be the whereabouts of friends and business associates.

This widening circumference of daily living demands less insularity in women, both mental and emotional. It calls for a new personality prescription: an alert mind intellectually directed; flexibility, resourcefulness, and, above all, greater tolerance in human relationships. This new woman must be many-faceted mentally, instead of temperamentally. This is the kind of personality that career women are now having the opportunity of developing.

It isn't work and responsibility that break women emotionally and physically. It's the dreary routine of narrow, constricted domestic life. When radios and telephones were too costly to take to the farm, eighty per cent. of the patients in a state's hospital were farmers' wives, mentally sick because of the unbroken monotony and boredom of their lives. Career women, professionally catapulted into the life of the world, have no time for self-absorption, gain in its place perspective to see themselves as their co-workers see them. This in itself puts them in a better balance mentally.

Career women are, literally, ancient history. They've been in politics, business, finance, and the creative arts, as long as history has a date-line. And at the same time they've managed marriage, too. In ancient Babylon, married women engaged in business. In Egypt, they worked at trades; and in England, they were in retail selling, in the trades, and had a fine monopoly of the textile-spinning industry. But as a general thing, men assumed the responsibilities of supporting women because they believed them to be physically inferior and mentally interested primarily in *(Continued on page 97)*

Mrs. Huttleston Rogers (Opposite)

Mrs. Rogers in a trick photograph, taken with the photographer's back to his subject. His camera faced the huge, gold-bordered mirror set above a red velvet sofa. The founder and chairman of the Medical and Surgical Relief Committee, Mrs. Rogers works long and hard. Her Committee is unique, its job—distributing serums, vitamins, surgery sets, medical aid kits, and drugs to war-zone hospitals and maritime units of the Allied nations. Most of Mrs. Rogers' day is spent at her office, but in the evening she returns to her high-ceilinged living-room with its chartreuse *boiseries*, its subtle use of various shades of green, accented by red velvet and gold damask, its flavour reminiscent of Paris and the Place Vendôme

• CONDÉ NAST ENGRAVING

Mrs. Huttleston Rogers, mirrored in her New York apartment

SHADES OF

RAWLINGS

BOLERO SUIT—high-waisted skirt.
Ducharne wool. $90. Sizes 10 to 18.
Pattullo design. Lord & Taylor

TWO-COLOUR SUIT—blue and brown
Cohama wool, smoothly tailored. $70.
Plaid blouse; $23. Sizes 10 to 20. Bergdorf Goodman

FLY-FRONT JACKET—and slim skirt.
Of blue wool. $175. Sizes 10 to 16.
Beret to match. Hattie Carnegie Original

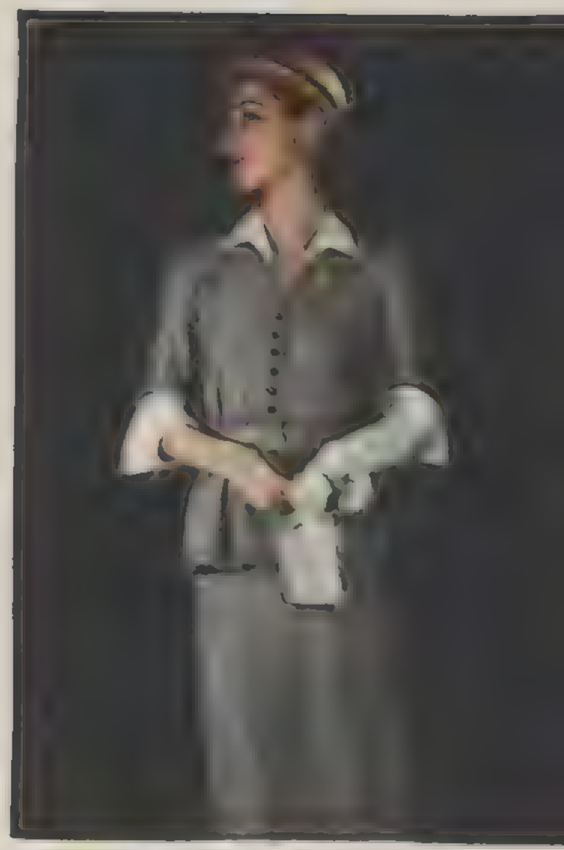
HORIZONTAL STRIPES paired with
vertical stripes in a costume of wool tweed.
Suit, $55. Coat, $55. Lord & Taylor

SEQUIN EVENING JACKET (left)—beautifully moulded over décolleté dress of silk tissue.
Sequin evening cape (right)—warms and covers bare-shouldered silk faille dress.
Both short dinner costumes: sizes 10 to 16. Hattie Carnegie Originals; I. Magnin

THIS SPRING

JOFFÉ

COTTON SUIT of gabardine, $60. Halter, $30. Altman.
(Right) Evening dress of spun rayon.
Sizes 10 to 18. Both Adele Simpson designs. Saks Fifth



PEPLUM SUIT of Rodier wool
with white piqué collar, cuffs: $73.
Sizes 10 to 18. From Altman

RAWLINGS

SUIT OF MEN'S WEAR—with soft shirtwaist sleeves.
Boxy jacket with jewel buttons, bright binding. Wool suit, sizes 10 to 18. $95.
Rayon crêpe blouse, $40. Jewel belt, $17. Altman; Himelhoch's; Filene's

JOFFÉ

BELTED COAT—short, bulky-topped.
Juilliard wool gabardine. $85.
Sizes 10 to 20. From Lord & Taylor

BABY REEFER—day-night coat of
Forstmann wool. $40. Worsted suit. $40.
Rosenblum of California design. Altman

RAWLINGS

VOGUE PATTERN DESIGN NO. S-4533. BACK VIEW, SIZES: PAGE 88

MAKE IT NATURAL. Make a spring dress like a coat, with this Design for Dressmaking. Forstmann's natural wool gabardine. White pigskin gloves, deerskin bag: Mark Cross. Radiant complexion: Helena Rubinstein's "Town and Country Make-up Film"

Spring sewing... 7-piece wardrobe

When one woman with one mind, one pair of hands, one consistent sense of style, one-colour plan makes—or directs the making of—her wardrobe, she has a unique advantage. Much the same advantage that a couturier has. She holds all the cards. All the trumps. She can finesse a trick with basic wardrobe pieces that overlap and interchange easily, successfully, because they were *made* to do just that. She can be sure of a certain style, a certain individuality... if all the costumes she wears are of her own planning. But it takes planning. And imagination. And skill—yours or your dressmaker's. And courage. And time.

Vogue has done such a wardrobe in this issue, woven around a beige, black, and red colour scheme: a crimson suit, on the cover; beige coat-dress, opposite; over-all coat, shown below. And, on the following four pages: a short, very bare evening dress and bolero; a two-piece jersey jumper; the indispensable little cap-sleeve print dress; and a soft, feminine box-jacket suit. Seven basic pieces for a hypothetical wardrobe. You might need more...or less. It's up to you to tailor it to your life and your needs and the clothes already in your closet.

The seven costumes shown are key pieces. For each type, there are three alternative Vogue Designs for Dressmaking on pages 72 and 73. For variations on the beige-red-black colour theme, see pages 74 and 75, where other new spring fabrics are suggested. Here are the broad outlines, and the details of a "Spring Sewing" wardrobe.

MAKE IT SHORT...top of the toppers...box-coat with high, buttoned collar; pleat-back; fine shoulders. Design No. 5084. Back view, sizes, page 88. ➡

FRANCES McLAUGHLIN

Here begin 9 pages of Vogue Designs for Dressmaking ➡

RAWLINGS

MRS. MICHAEL ARLEN. Greek-born beauty; her classic name, Atalanta. She is the wife of the famous novelist-playwright. She wears a saffron-yellow wool jersey two-piece jumper-dress—Design No. 5076. Wearable, whittled-down silhouette. Her daughter, Venetia, wears jersey, too. Design 2189

MRS. PALMER DIXON. American beauty; her stage name, Joan Wetmore. She is the wife of Colonel Dixon, now overseas. She wears Vogue Design No. S-4531, a black rayon crêpe sheath, pink faille top. She adds a cutaway bolero for afternoon. Jewels, Verdura. Décor, Frederick Victoria

• Back views and sizes on page 89

MRS. DRAYTON COCHRAN. American beauty, with her son. Jonathan. She is the wife of Lieutenant Cochran, on active duty with the Navy. Her dress is Vogue Design No. 5079. a slip of a dress with cap sleeves, minimized lines, surprising drapery at the back. A new American classic, good from spring dawn to spring dusk, in a clear-cut black-and-white print

• Back views and sizes on page 90

MRS. MICHAEL PHIPPS. English-born beauty, works for the English Speaking Union, is the wife of Major Phipps, U.S.A.A.F. She wears Vogue Design No. 5073, a straightforward navy-blue serge suit—slim skirt—T-square box-jacket lined with blue-and-white polka-dot crêpe to match the cap-sleeved blouse (Design No. 5074) that spills over into a soft bow at the neck-line

Here are alternate choices for the 7-piece wardrobe

COVER, DESIGN 5080

Any of these three suits would be a nice alternate for the one on the cover.
1. Four-button cardigan suit, nipped at waist. Design 9874.
2. Collarless, cuffless jacket. Pleated skirt. No. 5052.
3. Three-button fitted jacket. No collar. No. S-4536

COAT-DRESS S-4533

Alternates for beige coat-dress, shown on page 66.
1. Coat-dress with two panels, V neck. Design 374.
2. Coat-dress cut like a Chesterfield. Design 5007.
3. Coat-dress that buttons in front, ties at hip. Dickey, turn-over collar. No. 371

BOX-COAT 5084

Alternates for short box-coat with pleated back, page 67.
1. Flared three-quarters coat. Stand-up collar. No. 5103.
2. Belted tunic-coat, with shoulder yokes. No. S-4523.
3. Full-length coat. Heart-shaped neck, stitched panels, turned-back cuffs. No. 366

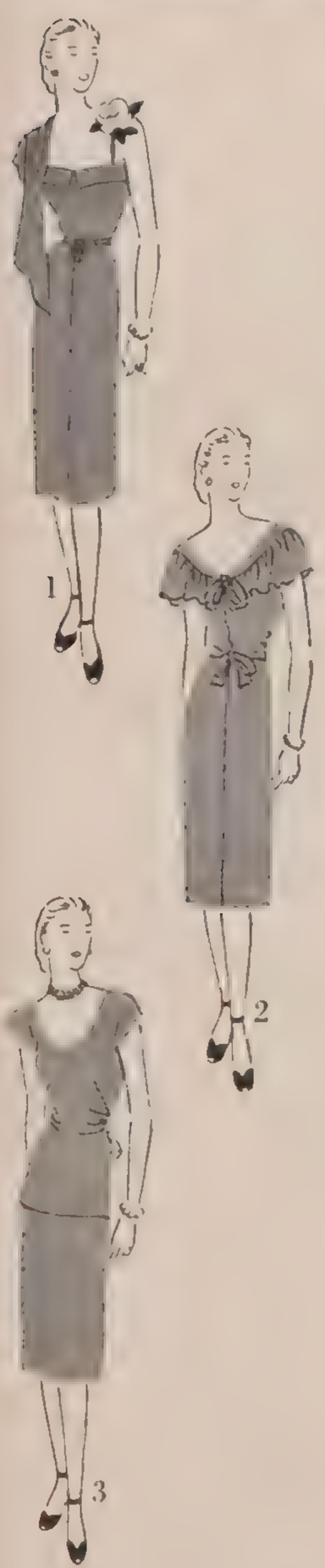
# of Vogue Designs for Dressmaking

SHORT DINNER-DRESS S-4531

JUMPER-DRESS 5076

PRINT DRESS, 5079

BOX-JACKET SUIT, 5073



Alternates for black-and-pink dinner-dress, page 68. 1. Cuff-décolletage, scarf, on dress—Design S-4522. 2. Low décolletage, with graduated frill. No. 5085. 3. Evening tunic with oval neck, cap-sleeves. Worn over slim skirt. Design No. 369

Alternates for the saffron jersey jumper dress, page 69. 1. Two-piece jumper-dress, oval neck, blouse. No. 5043. 2. Two-colour, two-piece jumper-dress. Design 9890. 3. High-collar jumper-dress. Three buttons, short sleeves, gathered skirt front. 9851

Alternates for black-and-white print dress, page 70. 1. Two-bow dress for a light print. Design S-4538. 2. Low, round-neck dinner-dress. Shirred yoke. Soft fullness in front. No. 5101. 3. Ruched-neck dress for a light print. Design No. 5026

Alternates for blue serge box-jacket suit, page 71. 1. Box-jacket suit with the look of a short Chesterfield. Slim skirt. Design 5087. 2. Collarless, buttonless jacket suit, 9341. Skirt 9653. 3. Cardigan-type jacket design, No. 9833. Skirt 9835.

FOR BACK VIEWS AND SIZES, SEE PAGES 88, 89 AND 90

Fabrics that make good

Here we give you more fabric and colour suggestions for the seven key costumes of Vogue Designs for Dressmaking (seen in this issue). In these two alternate schemes, opposite page, see how the coat is planned to go with all of the other costumes.

You will find for your suit—the classic gabardine and the smart new men's wear. For blouses, the new checked gingham, and rayon jerseys. A stout rayon shantung for a coat-dress. You will see one of the best off-colour stories of spring—two tones of blue in the same suit. In the rayon crêpe prints, see how fresh and new two- or three-colour or light grounds look since colour on colour is limited now.

• All seven designs here are the same as those shown on cover and pages 66-71.

Make your basic coat o

Make your spring cardigan suit o

Make your street dress o

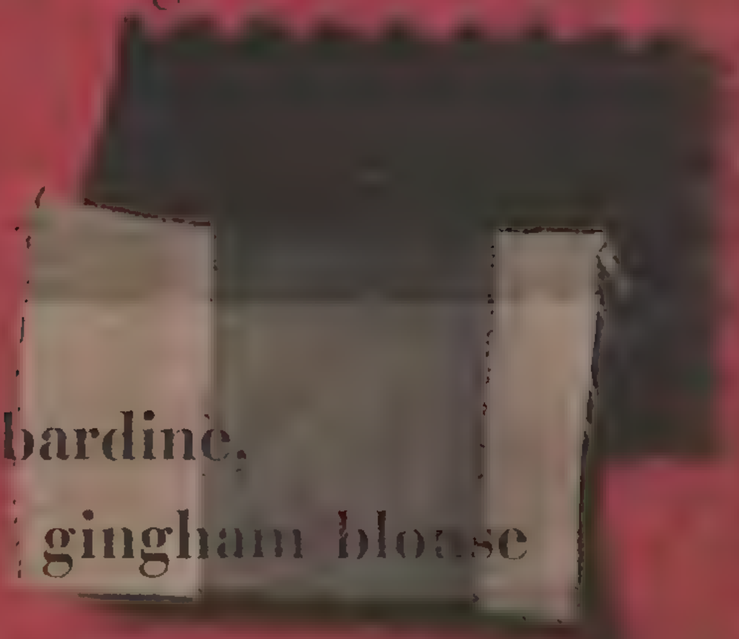
Make your box-jacket suit o

Make your two-piece dress o

Make your sleeveless day dress o

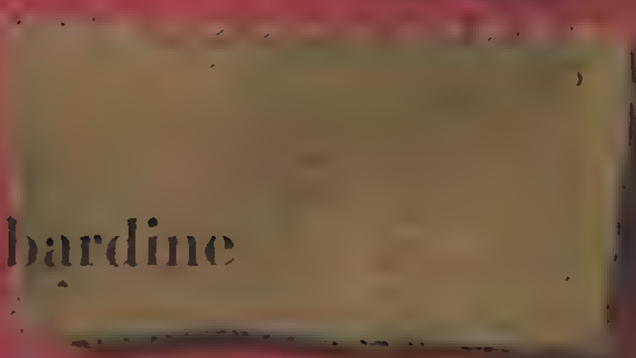
Make your short dinner-dress o

red wool fleece to go with these

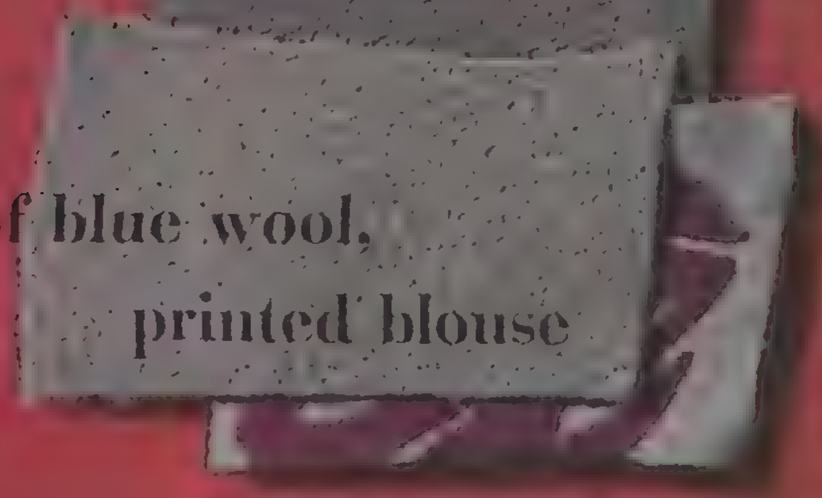


black wool gabardine,
gingham blouse

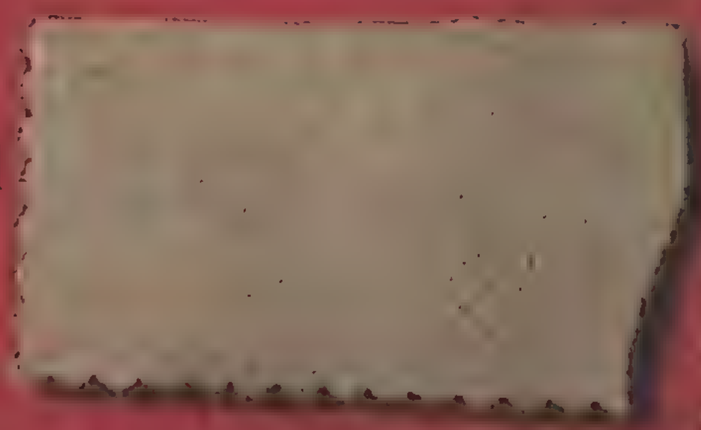
almond wool gabardine



two tones of blue wool,
printed blouse



thin beige wool

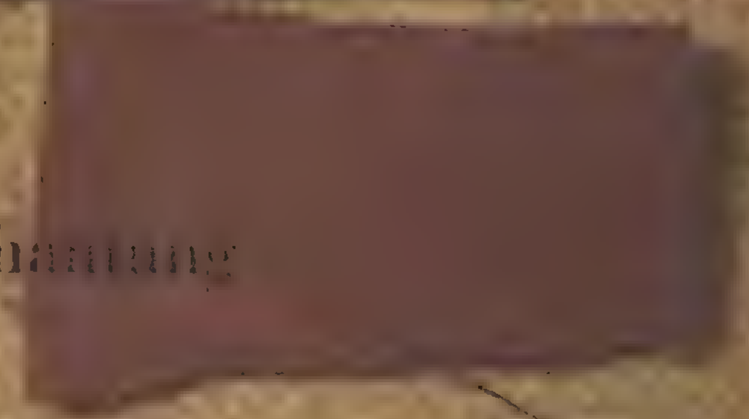


three-colour print

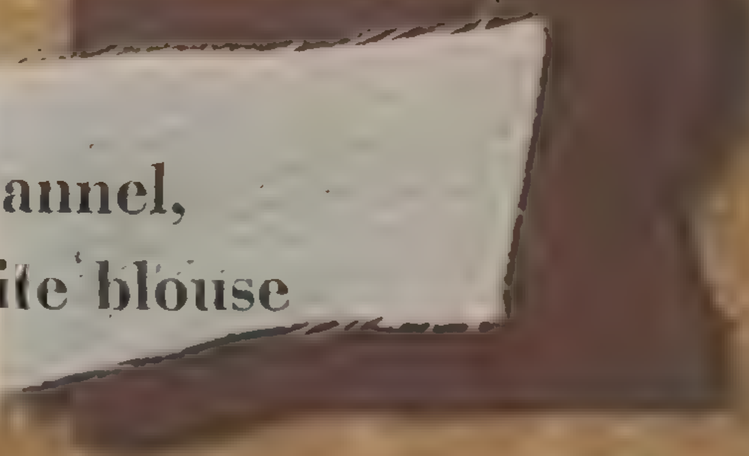
giant print

or amber wool fleece to go with these

or grey wool men's wear.
pink blouse



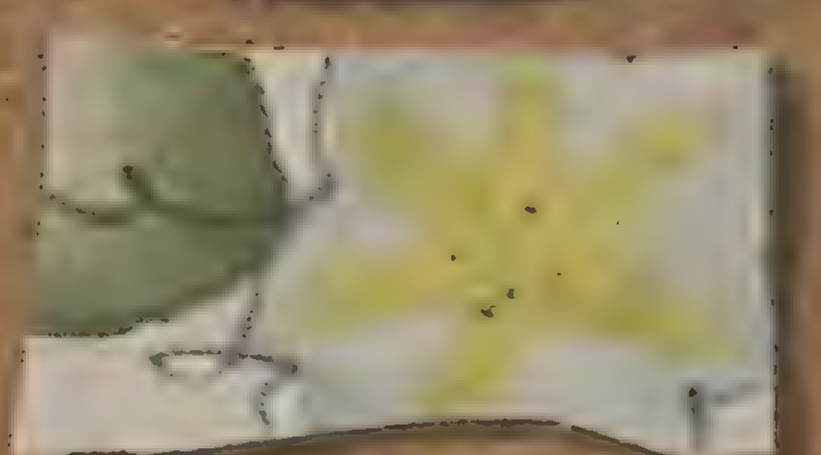
or cocoa rayon shantung



or brown wool flannel,
off-white blouse

or green wool jersey

or two-colour print



or pastel print

ANTON BRUEHL • CONDÉ NAST ENGRAVING

"One Touch of Venus": the famous Dr. Crippen pantomime scene

GJON MILI

AGNES DE MILLE, AT REHEARSAL, SITTING DOWN, EXHAUSTED, SURROUNDED BY DANCERS

Agnes de Mille, ballet's shining star

The greatest fresh influence in musical-comedy dancing since the Tiller Girls is a small, tight, nervous ballet dancer, with a brilliant choregraphic mind—Agnes de Mille. She did not introduce ballet dancing to Broadway—that has been there a long, solemn, boring time. But Miss de Mille is an unseen star in two of the best hits on Broadway, "One Touch of Venus" and "Oklahoma!"; where her ballets—notably "Laurey Makes Up Her Mind" in "Oklahoma!"—clarify the plot rather than being a pretty hole in the proceedings. Her designs for ballet are precise, satiric, extraordinarily beautiful.

In her professional life, she has accomplished an enormous amount. She is a classic ballerina. As a dance mime, she has a "wistful, Chaplinesque humour," a flair for rushing movement. She has created for The Ballet Theatre, the psychological study, "Black Ritual"; the satiric, satanic "Three Virgins and a Devil," and the cowboy study, "Rodeo," with its curious loping movements. Her non-professional life has no hills beyond the story of her family: she is the daughter of William de Mille, the niece of Cecil de Mille, a granddaughter of the great single tax political economist, Henry George, and the wife of Lieutenant Walter F. Prude of the Air Force, who is overseas. Now Miss de Mille is creating, for The Ballet Theatre, her new important work, "Tally-ho!", a hunting episode of the 18th century.

"ONE TOUCH OF VENUS"

Agnes de Mille designed the choregraphy of this comic ballet scene, based on the macabre legend of the English Dr. Crippen, who murdered his wife all for the love of Ethel Le Neve. Right, Sono Osato. Kermit Love did the entrancing Crippen costumes

IN THE NEWS...

HERBERT MATTER

CHANDRALEKHA AND NAYANTARA PANDIT, fighters from a fighting family, are nieces of Jawaharlal Nehru, who is, after Gandhi, the most important man in India. Chala, the elder, on the left, is small, burning, a flame for India's freedom; Tara is gayer, but still a flame. Now the sisters are at Wellesley College, studying Political Science and Sociology.

Their mother, the most important woman in India, is the only woman ever to be a Cabinet Minister in the United Provinces, her native state.

RICHARD GARDINER CASEY AND MRS. CASEY are now stationed in India at his new post, where he is Governor of Bengal. Lean and handsome, Mr. Casey, who is fifty-three, is an Australian with a record of firsts: he was the first Australian Minister to the United States; later, he was the first Dominion statesman to join a British War Cabinet as Minister of State for the Middle East.

BALKIN

DUNNINGER, the master telepathist, has a mind like sensitized paper, which he exhibits on Wednesday nights at nine o'clock over the Blue Network. Here he does one of his complicated brain twisters, reading the mind of the Vogue editor at the right, and then transferring the information telepathically, with the aid of a fancy rope, to the Vogue editor, on the left, who called out the answer.

KATHARINE DUNHAM has a sociological twist to the bumps and the grind, learned in the West Indies, where she studied on a Rosenwald Fellowship. Now she is touring the country with her own "Tropical Revue," flushed with native dances, cakewalks, boogie rhythms, Congas. A superb Negro choreographer, she has danced in movies, musical comedies, and with symphony orchestras.

Viscount Wavell... Assignment India

HISTORIAN, POET, AND ONE OF BRITAIN'S GREAT GENERALS, HIS LOVE OF INDIA RANKS WITH HIS HATRED OF JAPAN

By Cecil Beaton

His personality is not vivid and spellbinding. He does not attempt to bewitch or hypnotize his listeners, yet all are soon conscious of the impressiveness of his presence, which emanates from his great integrity of mind, directness of purpose, and unaffected simplicity of style. If he is interested, he will become voluble at once, but he is apt to be silent, as silent in the mess as he is on purely social occasions, but his silences are completely unself-conscious. To be complimented by him is a rare reward, worth the having.

He has an original mind, of strong, intellectual fibre. His fine literary style, of which the public was conscious in his book on Allenby and his articles on "Generals and Generalship," shows itself in all the notes he writes in his office. They are always original and alive.

For so great a soldier as Wavell to have to "take off his uniform" must mean a severe readjustment. Son of a general, soldiering has been his life. But he is not in the usual run of soldiers. He is original in thought and always open to new stimuli. He corresponds continuously with many diverse types of people, including Sir Sydney Cockerell, scholar, book collector, and literary figure. Unlike other generals, he is never too busy to see people. He has a great capacity for thinking clearly under fire. His endurance is remarkable. In Cairo, he could rise at four o'clock in the morning, fly for four hours to make an inspection; after which he would eat a sandwich by the roadside, before looking at a manœuvre. While flying back, he would correct the proofs of the second volume of *Allenby;* on his return, entertain at dinner forty people—Poles, Egyptians, French; afterwards tackle his office work. Finally, as a prelude to sleep, absorb a large portion of Browning. When Wavell makes an inspection, he comes into personal contact with every man. He will ask if the mail is arriving regularly, or by some means naturally scale the ridge between the men and himself. He inspires admiration, amounting to devotion, in his staff and all those who work under him. It would seem that he possesses the qualities necessary for success in one of the most responsible and difficult jobs any man could be asked by the King to undertake. He is imperturbable. He can always be relied upon to do a good job of work.

Indians, always quick to perceive the dominant characteristics of an Englishman, will soon appreciate the goodness of the man; that he is entirely devoid of malice, deceit, or guile; that he is eminently fair; and, above all things, sincere. He means it when he says, "I want to pay back the great debt I owe to India." He considers his happiest years were spent as a subaltern in India.

I asked him what were the attributes that convinced him he must accept one of the "toughest assignments" any man has been offered. He replied, "My love of India and hatred of Japan." Although his moral sense plays a large part in all his decisions, he has the power to hate, and considers the British nation lacks vitality in its incapacity to harbour hatred. He has said that the English are not conscious enough of the Japanese menace.

He speaks French adequately, Hindustani well, and Russian perfectly. He has no interest in personalities or music, and his memory is sometimes disarmingly lacking, as when he forgets completely some important official; but he can remember the number of children of some Black Watch man who has served with him many years before, or exactly in which newspaper it was he had seen a review of a book that had interested him.

He has a deep love of literature and poetry. He reads Gibbon, has great historical knowledge, and it is quite possible that, in the future, he will write a book on Belisarius. An anthology of all the poems he knows by heart is now in preparation for publication, with introductions by him. I have heard him, at dinner, reciting Browning and Dowson extemporaneously, at great length. An A.D.C. told me of the first walk he had with his Chief, from *(Continued on page 109)*

CECIL BEATON

Field Marshal Viscount Wavell, Viceroy of India

Lord Wavell is the first military man to be Viceroy of India, the most difficult job, short of Prime Minister, in the British Empire. For now, in addition to its other problems, India, the Eastern arsenal, is the supply depot of China. It was not until after Lord Wavell's spectacular capture three years ago of the Libyan stronghold, Sidi Barrani, that he was thoroughly known. A follower of Field Marshal Sir Edmund Allenby, famous for the Palestine Campaign in World War I., Lord Wavell used an Allenby trick to catch the Italians at Sidi Barrani: he built dummy emplacements, a fake airdrome to keep their attention, then attacked from the other side, all copied from Allenby's tactics at Gaza. Like Allenby, Lord Wavell is a stern and wary general, an enterprising disciplinarian, and, above all, a courageous man.

VOGUE'S

Of arms and the man you sing, alack,
of ships and shoes, the WAVES and WAC.
But NOTHING can ever change your love,
for jackets, and skirts, and sweaters
and the place they fill in a bee-busy life.
You'll wear high-waisted skirts in 1944,
jersey blouses instead of the sweaters
you wore around your knees — and neat
jackets instead of a brother's coat

JUNIOR FASHIONS . . .

← Left: Day-or-night coat of nude wool fleece, belted in the Army tradition.

Right: Pea-jacket of navy-blue Botany wool flannel, tiny-checked wool skirt. →

Second: Beige wool jacket, grey Hockanum flannel skirt

TONI FRISSELL

FIRST JACKET, $23; SKIRT, $9: ARNOLD CONSTABLE. SECOND JACKET, $15; SKIRT, $9: STERN'S

EFT) ROXSPUN COAT, $40.
SSEKS; JOSEPH HORNE;
RDAN MARSH . . . FOR SHOPS IN
HER CITIES THAT HAVE
IS COAT, SEE PAGE 109

More Junior Fashions →

JUNIOR FASHIONS *(continued)*

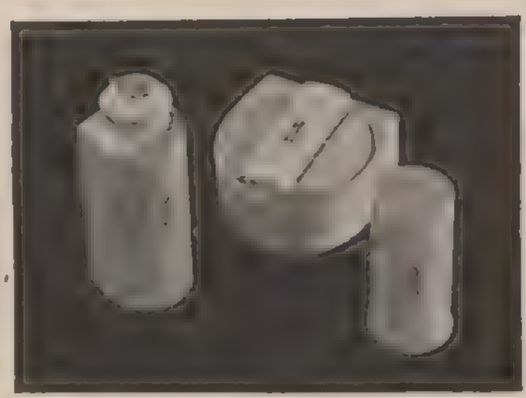
SKIRT, $15; BLOUSE, $7: LORD AND TAYLOR. SECOND SKIRT, $8; JACKET, $16: BEST

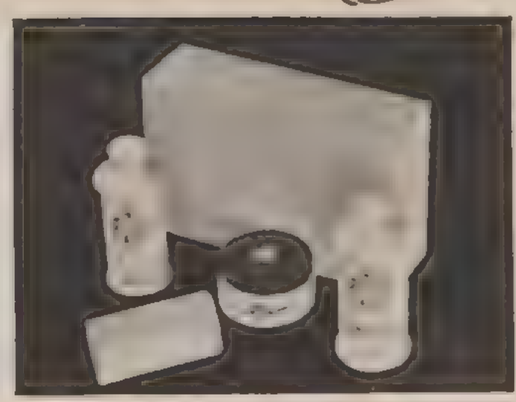
TONI FRISSELL

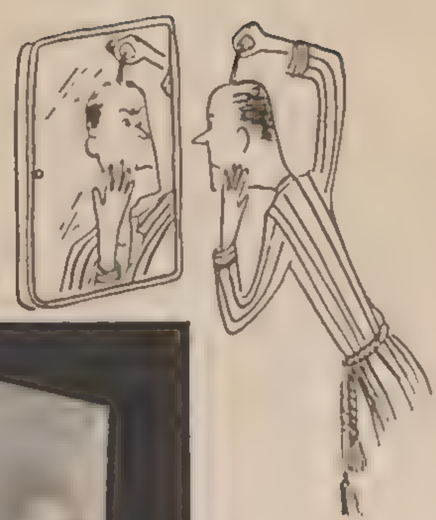
HI-DEE SKIRT AND BLOUSE, $25: FRANKLIN SIMON; MARSHALL FIELD; FROST BROS.

Clothes for the long pull ahead—clothes that are fun, too.
Far left: Blue Heller wool jersey blouse and striped wool skirt.
Second left: Red wool jacket, blue Farnsworth wool skirt.
Right: Black wool jersey blouse, pink-and-grey wool skirt

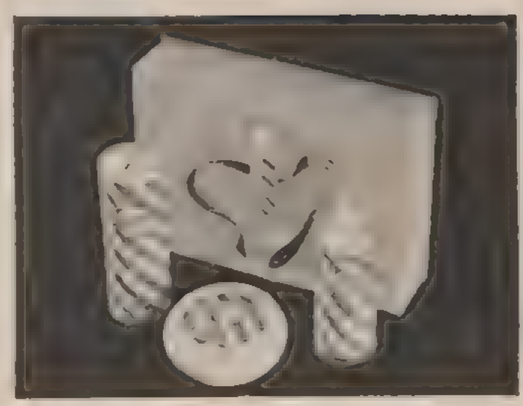
Discoveries in Valentines

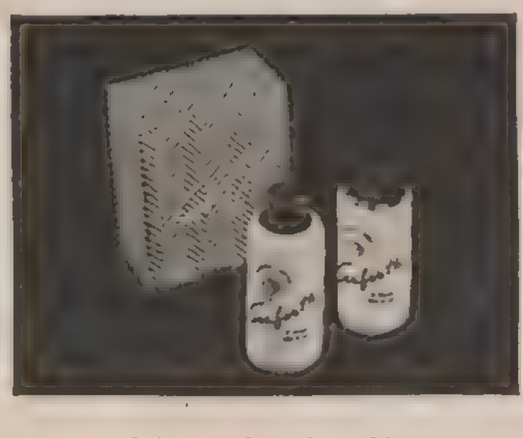




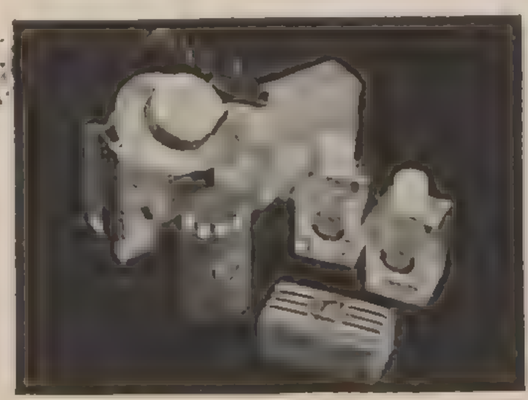


If he likes you as he should, send him Lenthéric shaves
in wood. (Talcum, shaving bowl, and/or shaving stick.)
If you want to show him you're a queen, give Gourielli's
shave routine. (Shaving soap, bath soap, lotion, and talcum)

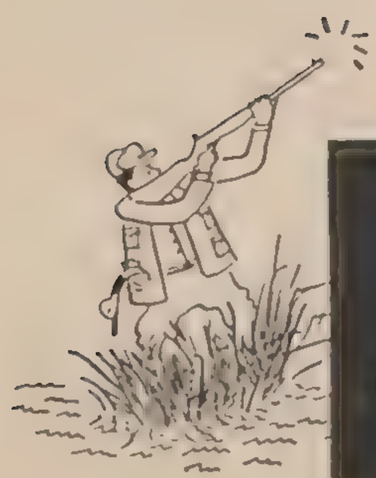


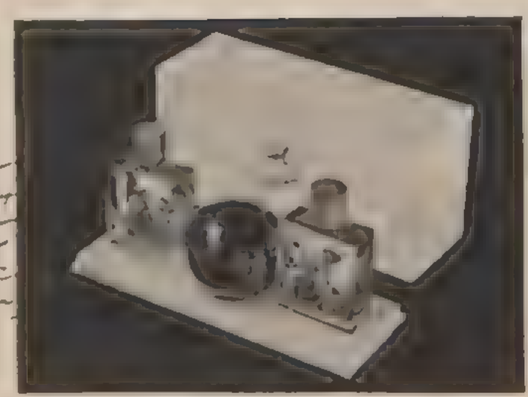


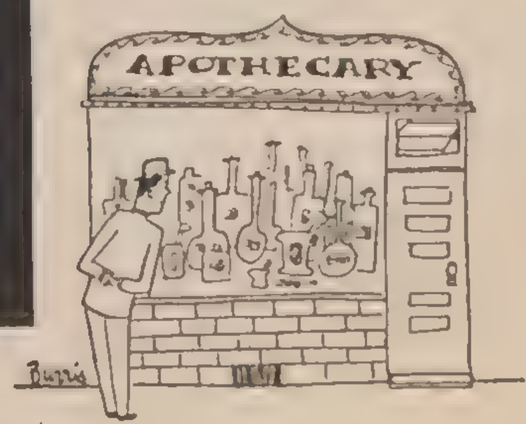
If he's just your *cher ami*, send him this by Cheramy.
("Barber Pole" set—shaving soap, talcum powder, face lotion.)
If he has an A.P.O., send this Seaforth set to Joe.
("Little General" kit—lotion and cologne in stone jugs)



If you think he's fine and dandy, Bendel makes
him spick and span(dy). (Leather kit, all accoutrements.)
If he's travelling here and there, how about this
from Charbert? (Shaving cream, talcum, after-shave lotion.)



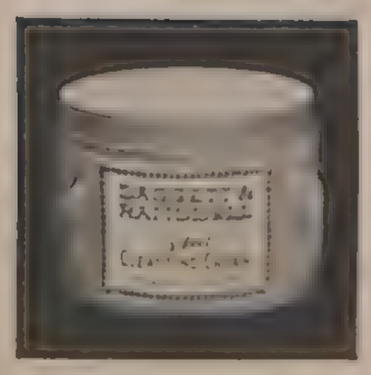




If he's strictly *pour les sports*, send this set:
John Hudson Moore's. (Shaving bowl, shaving lotion, cologne.)
If you like him more than somewhat, send a set of
Orloff's "Bergamot." (All preparations in jars like this one)

the you . . . . you want remembered!

Each day, each hour, you're making pictures in the minds of those you meet.
Fill these images of *you* with never-to-be-forgotten freshness and charm.
Turn, as so many women do, to Daggett and Ramsdell's
carefully planned beauty care . . . to make you memorable . . . enhance
your loveliness even on the busiest of war-busy days.



DAGGETT and RAMSDELL
NEW YORK

Accessories to Beauty

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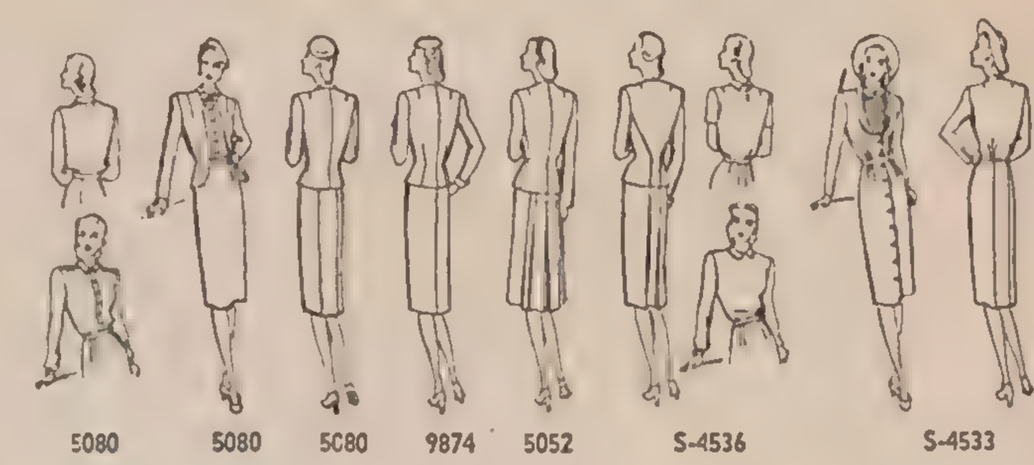
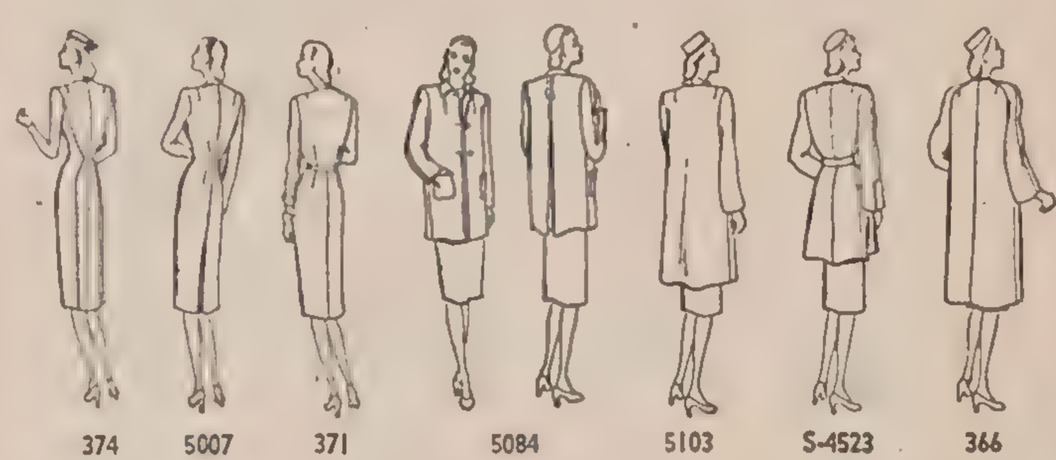
DESIGNS FOR DRESSMAKING

Other views of Designs on cover and pages 66, 67, 72



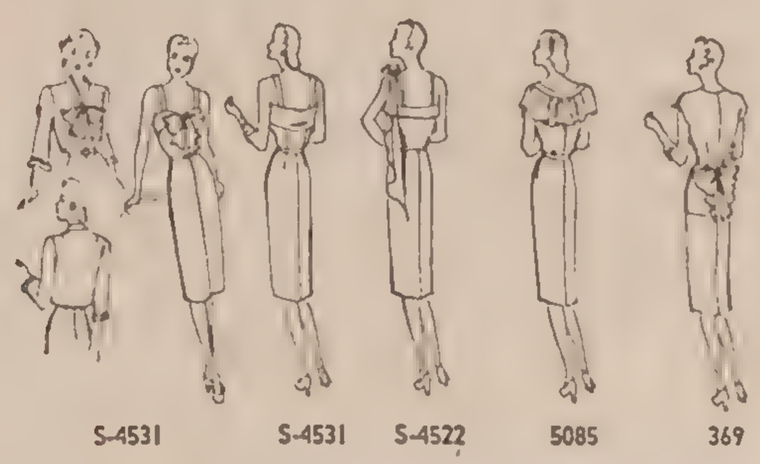
The red suit and blouse on cover, Design 5080, sizes 12 to 20 (30 to 38) and 40. Three alternate suits, one blouse; "Easy-to-Make" Design 9874, sizes 12 to 20 (30 to 38); Design 5052, sizes 10 to 20 (28 to 38); Design No. S-4536, sizes 12 to 20 (30 to 38). The coat-dress Design No. S-4533, sizes 12 to 18 (30 to 36).



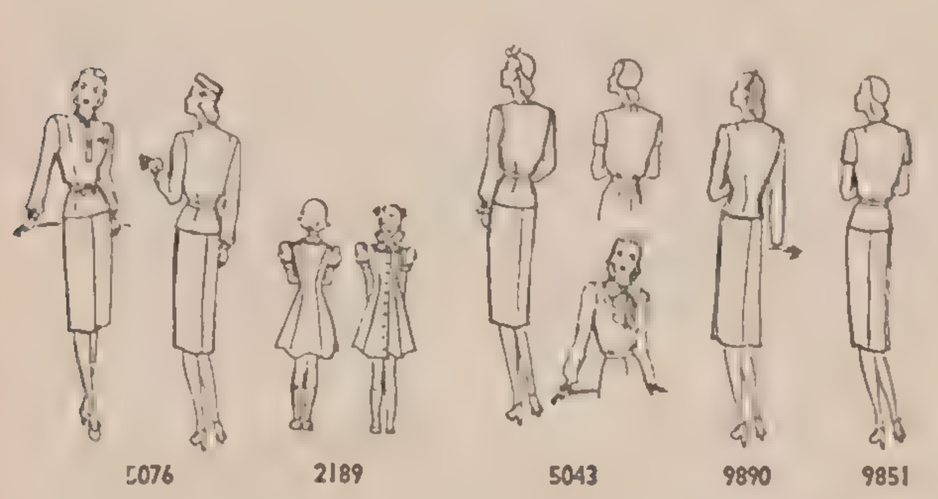
Alternates for coat-dress: No. 374, sizes 14 to 20 (32 to 38) 40 and 42; No. 5007, sizes 12 to 20 (30 to 38); No. 371, sizes 12 to 20 (30 to 38). Box-coat No. 5084, sizes 12 to 20 (30 to 38). Alternates: No. 5103, sizes 30 to 40; No. S-4523, sizes 12 to 20 (30 to 38); Design 366, sizes 12 to 20 (30 to 38) 40 and 42.

DESIGNS FOR DRESSMAKING

Other views of Designs on pages 68, 69, 73



Four views of the short dinner-dress and jacket Design S-4531, sizes 12 to 18 (30 to 36). Three alternates for the dinner-dress—one with scarf, one with frilled neck, one a two-piece dress: Design S-4522, sizes 12 to 18 (30 to 36); Design 5085, sizes 12 to 18 (30 to 36); 369, sizes 12 to 18 (30 to 36).



Two views of the jumper dress Design 5076, sizes 12 to 20 (30 to 38). Two views of child's dress, "Easy-to-Make" Design 2189, sizes 2 to 10. Three alternates for the jumper dress: Design 5043, sizes 12 to 20 (30 to 38); Design 9890, sizes 12 to 20 (30 to 38); Design 9851, sizes 12 to 20 (30 to 38)

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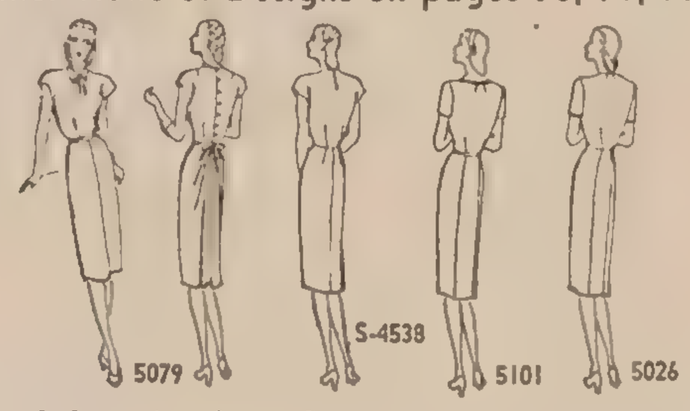
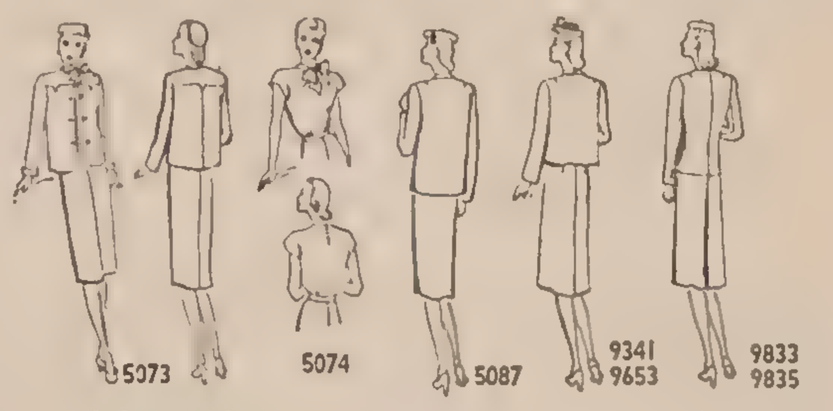
DESIGNS FOR DRESSMAKING

Other views of Designs on pages 70, 71, 73



Two views of the print dress, Design 5079, sizes 12 to 20 (30 to 38). Three alternates for the print dress—back views of one with cap-sleeves, two with short sleeves—Design S-4538, sizes 12 to 20 (30 to 38); Design 5101, sizes 10 to 18 (28 to 36); and Design No. 5026, in sizes 12 to 20 (30 to 38) and 40.



Two views of box-jacket suit 5073, sizes 12 to 20 (30 to 38). Two views of blouse 5074, sizes 12 to 18 (30 to 36). Alternates for box-jacket suit: 5087, 12 to 18 (30 to 36); Jacket 9341, sizes 12 to 20 (30 to 38), 40 to 44; skirt 9653, 24 to 34 waist; jacket 9833, 12 to 20 (30 to 38) and 40; skirt 9835, 24 to 32 waist.

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Schneeglöckchen
Jenten

Wine in Wartime does special duty in your kitchen!

Wine has a way with the foods of wartime. You add a little wine in cooking dishes like those shown on this page and the result is something of almost forgotten goodness. Then you pour friendly glasses of wine at table, to kindle spirit and appetite. It's a sensible way to entertain these days. It's simple, on the moderate side, and easy on your ration points

Soup

To Make Something Divine of most any soup, simply add a little wine, to taste, shortly before removing soup from the heat. You'll probably prefer Sherry in cream soups . . . dry Sauterne or Rhine Wine in chowders . . . Claret or Burgundy in the clear soups. And all soups, gourmets emphasize, are at their best in the company of a glass of appetizing Sherry

Meat Balls

Swedish Meat Balls with Red Wine Sauce. To serve 5 or 6 people, have a pound of lean beef ground twice. Add 1 cup fine dry bread crumbs, a tsp. each cornstarch and salt, ¼ tsp. pepper, dash of allspice or mace, a beaten egg and 1 cup top milk. Saute a minced small onion in 1 tbsp. oil and add. Mix thoroughly and shape into tiny balls, 40 or 42 in all. Brown lightly in a little oil. Take up balls. Make gravy by stirring 3 tbsps. flour into fat in pan, add 2 cups water and ⅔ cup Burgundy wine. Season. Put back meat balls and simmer 20 min. Serve with hot buttered noodles, a green vegetable, and glasses of Burgundy or Claret. Or Cabernet, Pinot Noir or Zinfandel

Veal

Veal Scallopini Sauterne. To serve 4 or 5 persons, cut into small pieces a one-pound veal cutlet that is ¼ inch thick. Roll in seasoned flour. In heavy frying pan heat 2 tbsps. oil with a clove of crushed garlic, and brown the floured meat. Remove garlic, add ½ cup water, 2 tsps. lemon juice and ½ cup Sauterne wine. Cover and let simmer about 30 minutes, or until meat is very tender. With this toothsome dish, set out Sauterne or Rhine Wine well-chilled. Or Semillon or Riesling or Sauvignon Blanc

Apples

Pommes au Port. Wash and core 4 large apples, peel upper ⅓ of each. Place in casserole. Dissolve ⅓ cup sugar in ½ cup boiling water, pour over apples, cover, and bake at 375° 30 to 40 min. Remove apples to serving dishes, pour 2 tbsps. Port wine into each. Boil down remaining syrup until fairly thick, pour over apples. Serve with small glasses of a rich, full-bodied Port, a royal finale to any meal

• *Want additional wartime recipes and wine service suggestions? Write for new booklet crammed full of them. Wine Advisory Board, 85 Second Street, San Francisco 5, California*

BEFORE ALL ELSE—BUY BONDS

DESIGNS FOR DRESSMAKING

BLUE 1 2 3 4 5

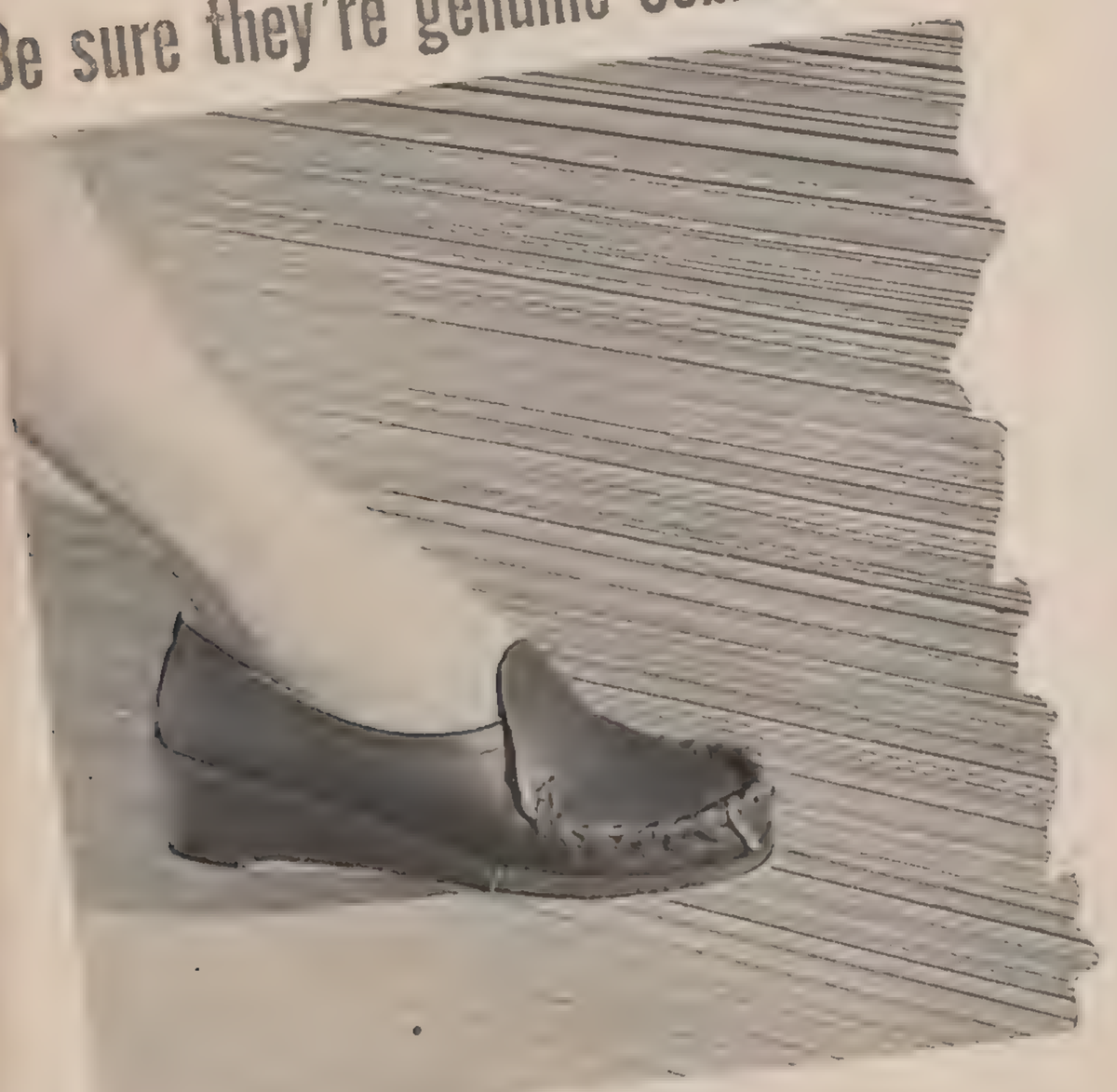
Here are Vogue Designs for Dressmaking which most nearly approximate the new Colour ideas sketched on pages 51 and 52 of this issue.

1. Make this blue-and-black suit from Suit Design #9891.
2. From Design #9890 make a blue sheath—add grosgrain sash.
3. For the basis of this ensemble, combine Blouse #5011, Skirt #9653.
4. Two-piece dress Design #369 can easily become this dinner-tunic.
5. Add a peplum and stole to Design #S-4522, for this evening dress.

RED 1 2 3 4 5

1. Make the stiff black faille or satin jacket from Design #5103.
2. Red reefer jacket, with Skirt #9563. Black shirtwaist, #9536.
3. Make this flaring white flannel jacket from Design #5084.
4. Make the red jersey jumper from #9286. Basic dress from #5092.
5. Black linen skirt, plaid top—from two-piece Design #5086.

Be sure they're genuine Cobblers



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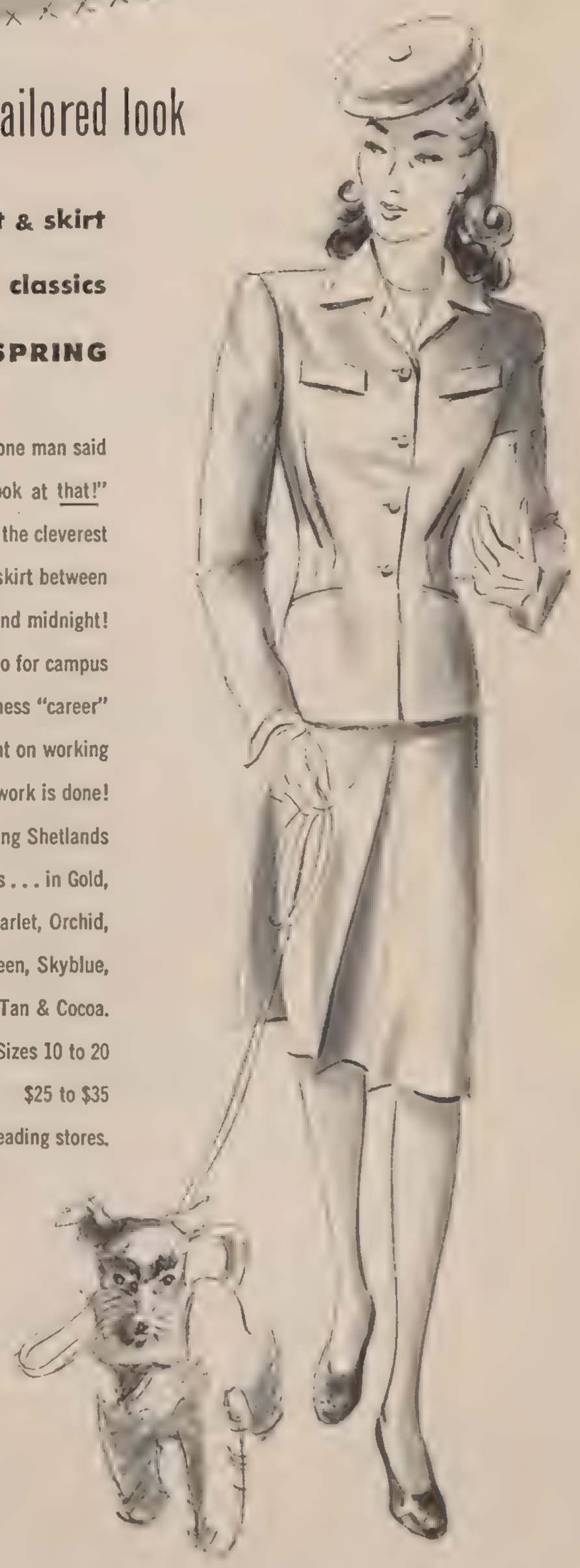

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DESIGNS FOR DRESSMAKING

PINK 1 2 3 4 5

Here are Vogue Designs for Dressmaking which most nearly approximate the new Colour ideas on pages 53 and 54 of this issue.
1. Cardigan jacket #9833 and Skirt #8993. Add candy-striped jumper.
2. Make this pink polka-dotted dinner-shift from Dress Design #322.
3. Pink shirtwaist from Design #9536. High-waisted skirt, #5028.
4. From Design #369 make a dress with a white jersey jumper top.
5. The bare pink waistcoat, from Design #9658. Black skirt, #9653.

BEIGE 1 2 3 4 5

1. Beige striped shirtwaist dress, from #5092. Black jumper, #5043.
2. Beige shirtwaist dress with an accent of black satin—from #5076.
3. Convert Design #5092 into this black dress with two-tone bodice.
4. Printed-and-plain peplum dress—adapted from Design #S-4501.
5. Take in the seams of any straight and narrow coat (perhaps #9889).

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WORKING WIVES

(Continued from page 62)

love. (Said no less a feminist than Madame de Staël, "Love is the whole history of a woman's life; it is only an episode in man's.") Through the denial of women's economic independence, men were able to dominate their lives, as well as that of the whole family. Confined by the church and state to their home, women were taught to expect to be supported by the men of the family. Marriage was the beginning of social security, and love the only moral medium through which it could be attained.

To be successful, home must be a place where the finest qualities of the husband and wife are given full play. It is the proving-ground for personalities.... It demands an exchange of responsibilities, a sharing of duties and interests, a blending of qualities and faults.... Never was wise parenthood a more vital concern than it is today. The home is the foundation of personality and character.

Certainly a mentally quickened and socially productive woman is the ideal mother to instil in the young citizens of tomorrow the vision and understanding that their future demands.

Women have always been potentially equal to men in doing the world's work, in sharing responsibility for its ultimate security. But it has taken a catastrophe to awaken the world to this truth. Even now there are those who fear that women are gaining headway in careers at the expense of their homes. It is true that the woman who has a career and a marriage faces many difficulties, but none of these are insurmountable. In fact, they can be offset by the benefits which her family derive from contacts with the world outside, her great understanding, vision, and tolerance. There will never be permanent universal progress for mankind until the women throughout the world attain their four freedoms: freedom from monotony, freedom from loneliness, freedom to cultivate broad-scaled interests, freedom to expend their mental and emotional power for human good.

SPRING SYMPTOMS

Signs of spring in Vogue's next issue. Hats so tilted they become side issues. Box-coats, belted coats, and the new nightshirt coat. Bicoloured suits, checked suits, semi-soft suits, some new "stand-ins" for a suit.

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TRY RABBIT

By Marion W. Flexner

It's mother, not daddy, who goes hunting these days, and it's the rabbit meat she's after—not the skin. Next time your meat ration points are low, and your grocer is sold out of chicken, try rabbit.

For centuries, hare or rabbit was considered a great delicacy in Europe, where each country developed its special method of preparing the game. English Jugged Hare (so called because it was really cooked in an earthen jug set in a pot of boiling water), as well as Rabbit Hodgepodge, can be found in seventeenth- and eighteenth-century cookery books. Austrian *Hasenpfeffer* (peppered hare), Hungarian *Paprikásnyúl* (hare with paprika), French *Lapin en Blanquette* (rabbit in blanquette sauce) are some of the better-known traditional rabbit dishes.

But if you are not partial to exotic or unfamiliar foods, bake, boil, broil, or fry your rabbit; make it into croquettes, smother it in an onion gravy or mushroom sauce, serve it à la King, combine it with vegetables in a pot pie, or mix it with celery and mayonnaise and stuff it into a tomato. For the truth is, domestic rabbit is so similar to chicken that it can be prepared in exactly the same way, requiring about the same cooking time. And the rabbit has this advantage—all the meat is white.

Most rabbits are skinned and cleaned when sold, so in the following recipes it will be assumed they are ready for the stove.

Boiled Rabbit (a basic recipe)

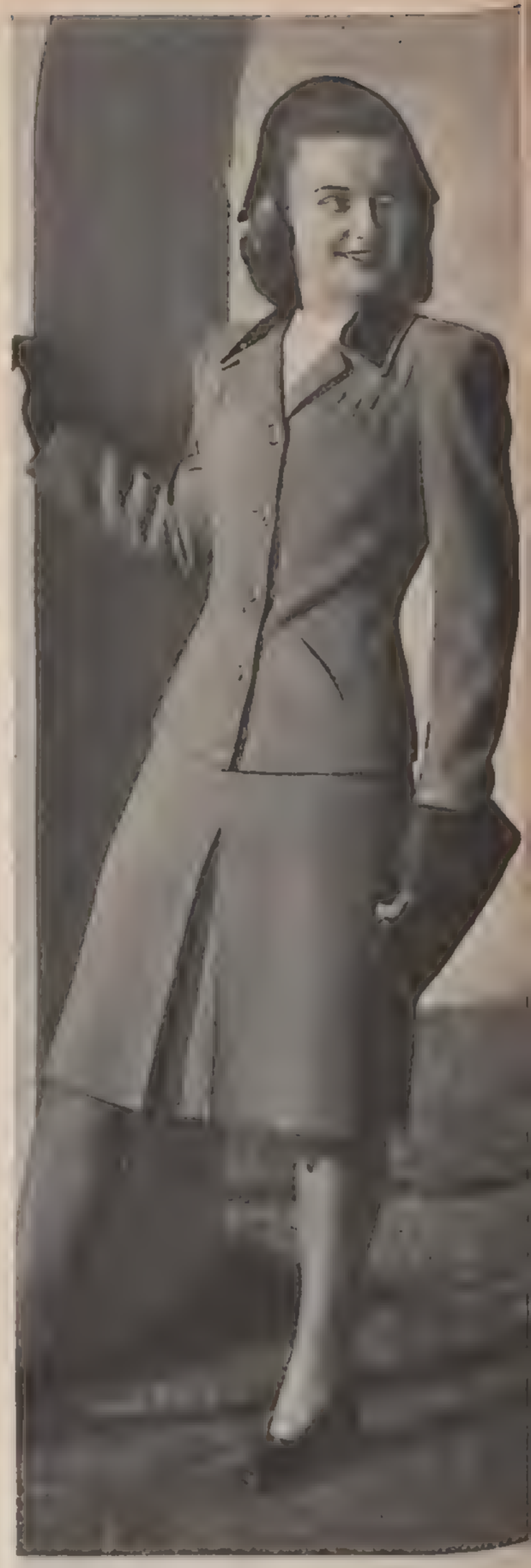
A 3- or 4-pound rabbit
2 quarts of water
2 sprigs of parsley
1 tablespoonful of salt (scant)
A bunch of celery leaves, or a few stalks
2 carrots, scraped
1 onion, peeled and quartered
¼ teaspoonful of black pepper

Place all the ingredients in the soup kettle and put on the lid. When the water boils, lower the flame and let the rabbit simmer slowly until it is very tender. This will take pretty close to three hours. Strain the broth and set aside for gravies, stews, et cetera. The rabbit meat is taken from the bones and used according to the particular recipe you are preparing.

Stewed Rabbit (an eighteenth-century English recipe)

Disjoint a young rabbit and prepare as for boiled rabbit. Add to the stock, when it is put on the stove, a bunch of sweet herbs or one-quarter teaspoonful each of crumbled dried thyme, marjoram, and savory, six cloves, a blade of mace, and a bay-leaf. When the meat is tender enough to fall from the bones, the rabbit is taken from the broth, placed in a greased baking-dish, and "strewn" with breadcrumbs which have been mixed with chopped parsley, a grating of lemon peel, and a dash of nutmeg. Dot with margarine or fat and put under the flame to brown. Baste from time to time with a little of the broth in which the rabbit was cooked. When brown and thoroughly heated, it is ready to be served.

To make the gravy, beat the yolk of a raw egg with a tablespoonful of flour. Add *(Continued on page 99)*



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HOSIERY

"As You Like It"

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TRY RABBIT

(Continued from page 98)

slowly a cupful of strained rabbit broth, stirring to prevent lumping. Put back on the stove in a double-boiler and stir until thick. Now add two chopped, hard-boiled eggs and a few thin slices of pickled cucumber. The old recipe does not state what kind of pickle, but dill or spiced gherkins would be adequate.

A variation of the above gravy was also given. Broiled, slivered mushrooms were substituted for the pickles, and the gravy was made of half wine, half stock, instead of all stock.

Blanquette of Rabbit

Follow the basic recipe for boiled rabbit. Remove the meat from the bones and place it on a platter. Garnish it with chopped parsley and pour over it the following sauce.

Blanquette Sauce

3 tablespoonfuls of margarine or butter
2 tablespoonfuls of flour
2 cupfuls of the broth in which the rabbit was cooked
2 egg yolks, well beaten
2 tablespoonfuls of lemon-juice
Salt and cayenne pepper to taste

Melt the fat in a skillet. Add flour and stir until it forms a smooth paste, but do not let it brown. Slowly add broth and continue to stir. It should form a smooth sauce. Remove from the fire and fold in the well-beaten yolks and then the lemon-juice. Correct the seasoning and return to the stove just long enough to heat. Never let it come to a boil, as it will curdle. Pour over the rabbit, and serve at once.

Rabbit Pot Pie

Line a baking-dish with your favourite piecrust. Prick the surface to keep from blistering and bake in a hot oven (450°) for ten minutes, or until slightly brown. Remove from the stove and set aside to cool. Meanwhile prepare the filling.

Meat from a 3-pound rabbit (prepared according to the recipe for boiled rabbit)
1½ cupfuls of strained rabbit broth
½ pound, or 1 can, of mushrooms
4 diced carrots, boiled
6 tiny boiled onions
2 tablespoonfuls of minced parsley
4 stalks of chopped, boiled celery
½ cupful of boiled green peas
½ cupful of white wine
Salt and pepper to taste
2 tablespoonfuls of butter or margarine
2 tablespoonfuls of flour

Broil the fresh mushrooms in the melted fat for ten minutes, or add the drained canned mushrooms to the melted fat. Add flour mixed to a paste with some of the broth; then the rest of the broth, stirring to prevent lumping. When thickened, add the wine, correct the seasoning, and set aside.

Into the bottom of the baked crust, put a layer of rabbit and a layer of mixed vegetables, alternating until all have been used. Cover with the mushrooms and gravy. Top with a solid crust of unbaked dough, slashed as for pie, being sure to leave a hole the size of a quarter in the centre. Bake in a hot oven (twenty-five to thirty minutes) until the top crust browns. Slip a small bunch of parsley into centre of pie as it goes to table.

Jugged Hare

My *(Continued on page 107)*

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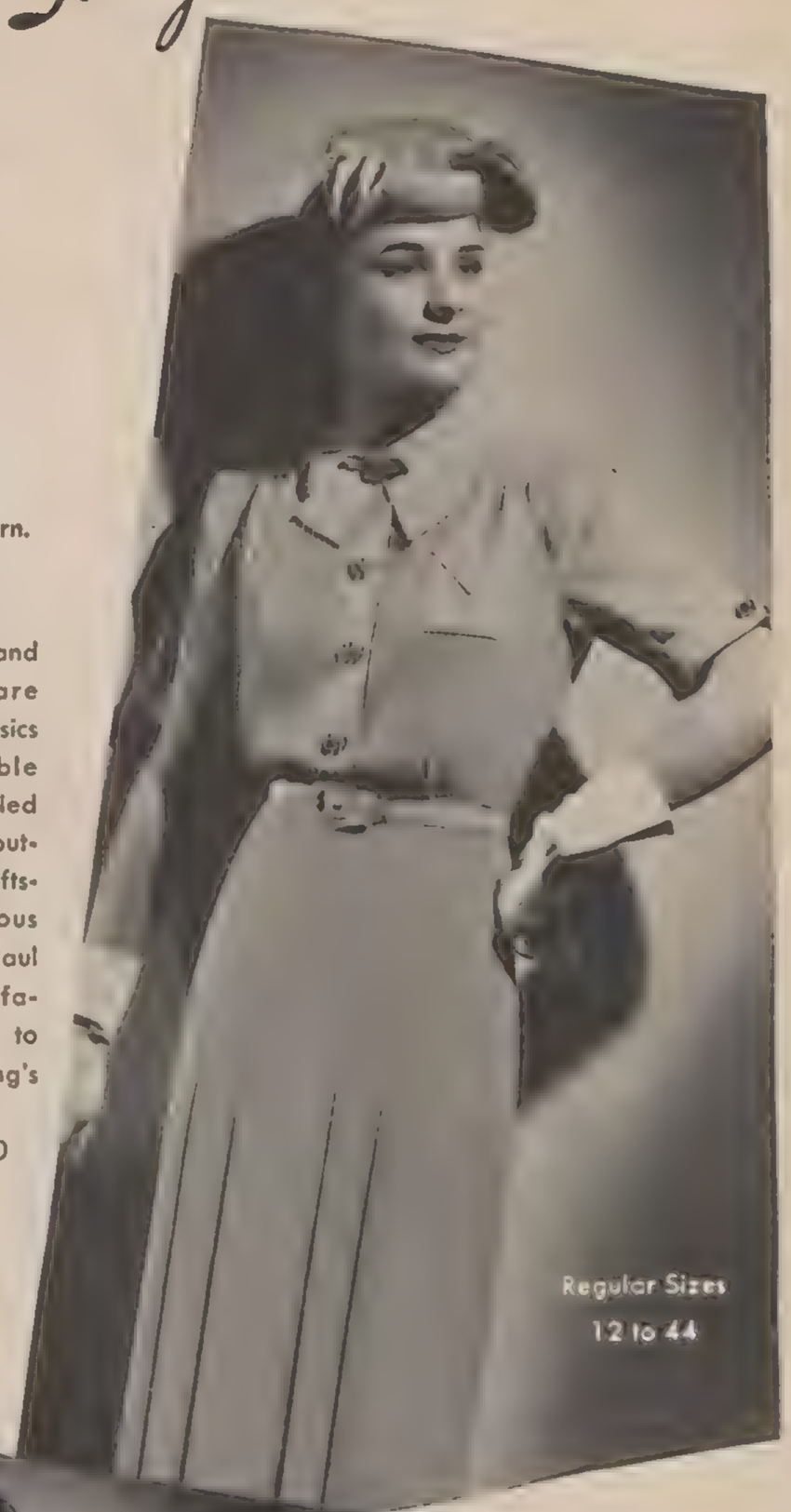

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DIPLOMATS' DAUGHTERS

(Continued from page 59)

that in America it was an entirely different process. We've been taught that Napoleon was a great man and that he was a scoundrel, that the Mont Blanc belonged to France and that it belonged to Switzerland, that the word photo was spelled P-H-O-T-O and that it was spelled F-O-T-O. One little daughter of a diplomat used to say decisively, when scolded by a French nurse because she insisted that two and two were five: "You don't speak English, do you? Well, in English two and two *are* five."

And one good day we've found that we're grown up. Although we are now "citizens of the world," we love our own country, to which we go back every now and then, and to which our brothers have eventually been sent back to school. Yet we love it differently. Not exactly as foreigners, but with something less like tenderness and more like reverence. As a child would a beautiful mother whose perfume would be all over the house even when she was not there. For the perfume of the country is in the flag that is raised over our Embassy or Legation; it's in the way our back stiffens when we hear foreigners playing our National Anthem; it's also in the knowledge that we stand for that country in a strange land.

Now we've understood at last what that big brown bag they call the Diplomatic Pouch is for; now we've realized why our fathers look worried sometimes and stay up late at night deciphering cables in code; now we sympathize with our mothers' valiant effort to keep a household going, out of trunks that—like our hearts—have been endlessly packed and unpacked.

For we've got heart trouble. Every time we get to a new post, there's the inevitable loneliness, the getting adapted to a new way of life, the homesickness for the last place we were stationed and the friends we left behind. That constant pulling at the heartstrings that is worse for us than for our parents because—to begin with—they've got each other, and because—whatever people may think—it's harder when one's very young.

We've been the typical diplomats' daughters: society butterflies, speaking all languages, helping our mothers pour tea to Ambassadors' wives, volunteering now and then for charity work, eternally sightseeing with distinguished tourists, sometimes (now, don't tell on us) parking our cars in front of fire hydrants because there's such a thing as Diplomatic Immunity. We've bowed to society here, there, everywhere. We've had beaux, dates, and flowers. But we've wondered sometimes, while being driven to parties in cars with DPL licenses, if we should succumb to the charms of a certain dashing young attaché, or if we had better *(Continued on page 101)*

All-wool jacquard vest in vivid colors... about $6.95. Soft wool and cotton vest, solid colors—about $3.95

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DIPLOMATS' DAUGHTERS

(Continued from page 100)

settle down in our own country to a calm, but not very eventful existence.

Right now, in wartime Washington there are about twelve of us in the Latin-American group. Some of us have been born and reared in the Foreign Service, others have only recently become diplomats' daughters; but we all agree that this is not a year to be content with knowing what fork to eat the entrée with, or what Princess the King of Denmark married.

Cristina Michels, for instance, daughter of the Chilean Ambassador, and one of the most popular girls in Washington, reports every morning at eight as a Nurse's Aide, patters up and down white corridors on feet that are often weary from standing long hours in a receiving-line. For to us—remember—society is not only pleasure, but business, too.

Cristina has also given speeches for the Red Cross Blood Bank, and has been ticket chairman for one of the "15 to 30" Concerts, a popular series for young people. She designs and makes most of her clothes, including the leopard hat that she wears in the picture on page 59. She sometimes whispers that she would like to make dress designing her future career.

Cristina Michels' inseparable companion and rival in popularity, Teresa Labarthe, is secretary to her father, Rear Admiral Enrique Labarthe, Peruvian Naval Attaché. Teresa is also a Red Cross volunteer and a member of the Home Hospitality Committee. She has spent many a Sunday being a farmerette with the "Sunday on Soil" group.

Blanca Vargas, whose father is Counselor of the Colombian Embassy, spent part of the summer helping on a Maryland farm. (She's probably the only one of us who can *really* milk a cow.)

Fifteen-year-old schoolgirl Nora Martins, daughter of the Brazilian Ambassador, hopes to enter MIT some day. Meanwhile she gives much of her spare time to working with the AWVS.

Laura Recinos, daughter of the Guatemalan Ambassador, is practically a cave-dweller, her father having been stationed in Washington almost since she can remember. She is—among other things—supervisor of bandages for the Latin-American group of the Washington chapter of the Red Cross.

Luisa Coll, daughter of the Counselor of the Venezuelan Embassy, graduated with honours from George Washington University, and has worked in the Latin-American division of the Labor Department's Children's Bureau. There she was in charge of translations from her native Spanish, from Portuguese and French into English, and vice versa. By the time this goes to press, she will have become Mrs. Herbert F. Linneman. We'd better watch our *(Continued on page 102)*

CONSTANCE LUFT HUHN
A Portrait by Maria de Kammerer

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DIPLOMATS' DAUGHTERS

(Continued from page 101)

step, girls. American men are heart-stealers.

But the heart of Rebeca Bascuñán, daughter of the First Secretary of the Chilean Embassy, is not to be stolen; it's safely away in Chile. Wedding-bells are soon to ring for Rebeca; meanwhile, she works in Washington at Interior Decoration.

Isabella Sá Pereira, daughter of the Brazilian Civil Service Delegate, is now going to the National Gallery every day to copy an old Italian triptych which she will donate for use in the chapels in the camps of the Armed Forces.

Also interested in painting is young Peggy de Freyre, who acts as hostess to her father, the Ambassador of Peru and Dean of the Diplomatic Corps of Washington.

One of my own sisters—another Cristina—shares with Isabella and Peggy a love for things artistic. She has taken advantage of our father's career (incidentally, he is now Minister-Counselor of the Cuban Embassy here) to study painting in Rome, Brussels, and Havana; won, last year, the Fourth Prize of the New York Museum of Modern Art's contest for the best poster symbolizing the union of the Americas. Cristina also works at the Red Cross and for the Girl Scout movement, which she founded in Cuba, and to whose 1940 Western Hemisphere Encampment in Pleasantville, N. Y., she was Cuban Delegate.

I myself—while dreaming of a literary career—am in charge of publicity at the Pan American Union. To it come the questions and answers, the problems and solutions of our Western Hemisphere Republics. It is an ideal spot to exercise one's knowledge of languages, facts, places, and faces; to come to a new realization of the solidarity of our continent.

Such are most of the daughters of the Latin-American diplomats stationed in Washington—"doing something," trying to make this a world of which we may be proud to call ourselves citizens.

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The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

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TRY RABBIT

(Continued from page 99)

1803 edition of Mrs. Glasse's famous cookery gives the following directions for this British classic.

"Cut a hare (or rabbit) to pieces —season it with an onion shred fine, thyme, parsley, savory, marjoram, lemon peel, pepper, salt, and half a nutmeg. Strew all these over your hare. Slice some fat bacon thin, then put the hare into an earthen jug (or crock) without any water, and put a layer of hare and a layer of bacon. Stop it close with a cloth tied on and cover it with a tile. Put it in a pot of cold water and let it boil three hours. When you take it up, shake in some fresh butter till it is melted; garnish with lemon."

Peppered Rabbit *(Hasenpfeffer)*

A three-pound rabbit is disjointed and soaked for four hours in the following marinade.

2 whole allspice berries
1 onion, sliced
½ cupful of red wine (Claret or Burgundy)
1 bay-leaf, crumbled
¼ teaspoonful of thyme
2 whole cloves
4 tablespoonfuls of olive-oil or melted fat
2 tablespoonfuls of lemon-juice
1 pod of garlic, crushed
2 tablespoonfuls of chopped parsley
Salt and freshly-ground black pepper to taste

Meanwhile into a skillet, place one-quarter pound of diced raw ham and brown in a little fat. Remove the ham to a Dutch oven or pot with a heavy lid and brown a bunch of diced spring onions in the same fat. Add the onions to the ham, and, lastly, brown the drained rabbit (which has been rolled in flour) in the same fat. It will be necessary to add a little more fat if the ham is lean. Add the rabbit to the ham and onions and pour over them the marinade. Then add enough water and Claret or Burgundy barely to cover the rabbit (a cupful of wine and two of water should be sufficient). Simmer the rabbit until it is very tender (two to two and one-half hours), adding a little more water if necessary. Remove to a platter. Strain the gravy, skim off any excess fat, and serve separately.

Paprika Rabbit

A 3-pound rabbit
1 pod of garlic
1 cupful of sour cream
Salt and pepper to taste
3 onions
2 tablespoonfuls of chopped parsley
1 tablespoonful of paprika
4 tablespoonfuls of margarine, lard, butter, or other fat
1 quart of water
Flour in which to roll rabbit

Disjoint the rabbit. Rub with salt and pepper and roll in flour and fry a golden brown in melted fat. Place in an iron pot or Dutch oven with a tight-fitting lid and add garlic and onions.

Pour off all the grease in the pan in which the rabbit was fried, and put the water over the drippings. Let come to a boil and pour over the rabbit. Add extra salt and pepper and simmer slowly until rabbit is very tender. Add paprika about fifteen minutes before taking the rabbit from the stove.

Then just before serving, add the cupful of sour cream and let the gravy simmer just long enough to heat it thoroughly. If it is too thin, thicken with a flour-and-water paste; if too thick, thin with a little more cream. Place the rabbit on a platter, cover with the gravy, sprinkle with parsley.

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SUITS

(Continued from page 43)

this spring in dressmaker-type suits rather than in very man-tailored versions. You will see mannish sharkskin in a fencer's suit—a button-down-the-back affair with high, round, collarless neck and hip-length tunic. The check cutaway suits, pages 42 and 43, are far from mannish—they're among the most feminine, most sleek of city suits. Even brown-and-white striped worsted gets completely feminine handling in a triple-breasted suit (actually single-breasted, but with three rows of round bone buttons across the chest). The reverse of the formula "mannish fabrics for dressmaker suits" is true: this spring, man-tailored suits are made in very feminine faille, in Jacquard and figured crêpes and tie silks.

It is interesting to note that designers who normally excel in the completely classic suit are making jackets and skirts that contrast, putting in shirtwaist sleeves and adding other little touches not normally accepted by the tailleur. One variation of the simple, almost classic type of suit-jacket is one with a low-cut front filled in with a blouse or gilet. On page 65 is a black-and-white checked men's-wear box-coat blazer, piped in red and worn with a jewelled belt to lift it out of the mannish suit class.

Skirts are now so narrow that many have slits of about three inches up each side, or one, two, or three such slits at the front to allow for walking comfort. Others have two- or three-inch long box-pleats at the front or back, a fan-tail back pleat t. permit a straight line in the front, but walking ease at the back.

Fly-front skirts are still being made, but the over-the-hip-top fullness is dwindling. The high-waisted skirt, meant to be worn with a belt at the normal waist-line and extending about two inches above it, is popular in short and long dinner and day suit skirts. The straight line of the skirt is paralleled by the straightness of the jacket. The cutaways flare very little. The boleros and cardigans continue the narrow, close line.

Most jackets stop naturally at the hips. When there are lapels, they are cut higher and smaller than in many seasons. Shoulders are not apt to be raglan or sloping. The set-in sleeve is more prevalent than it was last year, and while the exaggerated pads and darts of three years ago are not repeated, still the shoulder seams are apt to be set right at the edge of the shoulder to give that base-of-the-triangle-look as they taper down to narrow hips and hem.

While most suits are a federation of neutrals...greys, beiges, *grège*... colour occurs in strange and wonderful ways. Many a suit-jacket has a brilliant lining and a blouse to match, in solid colours—bright green or pink raw silks, plaid taffeta, tie silk, pastels, Roman-stripe jerseys show up as linings, cuffs, blouses. A beige box-jacket may be lined in black, have a black jumper. Solid black or navy-blue or navy and black combined with only white look quite monotonous, but bright flashes of colour on these dark grounds have a new effect.

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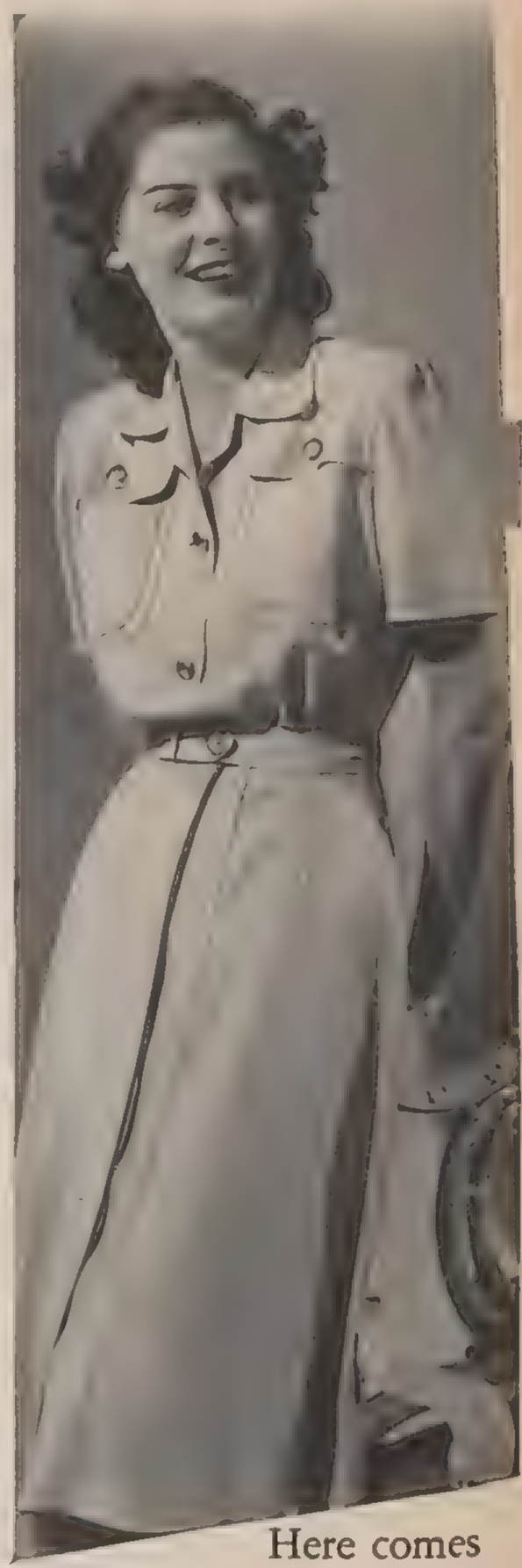
"CLASSIC CORNER"



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FIELD MARSHAL VISCOUNT WAVELL

(Continued from page 80)

the Commander-in-Chief's house in Simla to G.H.Q. The A.D.C. happened to remark he had found a copy of Flecker's *Hassan* by his bedside the night before. Wavell quoted Ishak's speech all the way to their destination.

Wavell is also a poet. There is a story of his lunch with an old school friend, Captain George Spencer-Churchill, a cousin of the Premier. Both were extremely silent, but Wavell remarked that he admired an early Italian painting of the Madonna, hanging in the dining-room. Although the meal was spent in almost complete silence, a few days later Spencer-Churchill received a sonnet addressed to this picture.

In appearance he is solid, as if cast in metal (he is being sculptured by Epstein), and his physique seems slightly inflexible. He is a hundred per cent. male. His voice is dry, deep, and somewhat melancholy. He talks quietly, without moving his lips, and it is typical of his honesty of character that he discourages photographers to take him so that his "dud eye" (a result of a wound in France in the last war) should not show.

Historians will appreciate more and more the contribution that Wavell made in conquering North Africa. His campaign in 1940, with only thirty-five thousand men, few tanks, and small supplies at his disposal, was one of the most interesting and brilliant feats of the war.

In India, as everywhere else, he will listen to what is said to him, and, when he has at last formed his own conclusions, he will see the problem through. Viscount Wavell of Cyrenaica and Winchester, Wavell of the burning desert and the college close, Wavell of India is one of the great men of history.

JUNIOR FASHIONS

The following shops throughout the country have the coat shown on page 82.

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Denver . . . . . The May Company

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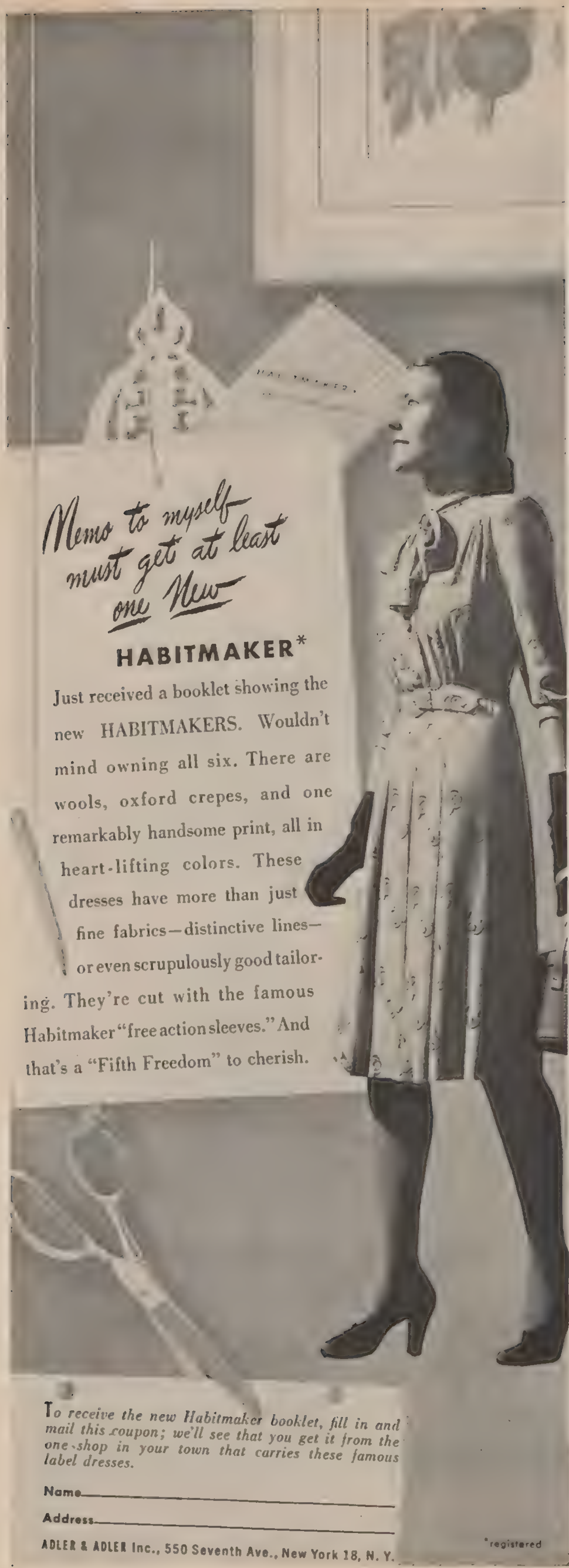
Berkshire Stockings

BERKSHIRE STOCKINGS, READING, PENNA.



J. P. MARQUAND

By Roger Burlingame

(Continued from page 60)

Newburys. The Mill got a hold on John at fourteen. He came there then to live and went to high school in Newburyport until, in 1911, he entered Harvard in the class of 1915.

I knew John then because I had gone to school in New Jersey with his cousin, Dudley Hale, another son of a Mill Marquand. John was a strange, earnest, concentrated boy, but with humorous and cynical overtones singing through his mind. He fought the Mill while it held him. He was scared of its indolent lure. Too many Curzons and Marquands, he thought, had just sat there while debts grew round them. John was terrified of debt. So he worked furiously in school, was ready for college at seventeen, worked a year off college, and was ready for the world and earning three years later, while the rest of us were still floundering.

No one ever called him a "grind"—that stigmatic word. He must have worked before the rest of us got up, or as he walked through the Yard, his hands deep in his trousers' pockets, his eyes pulling facts out of the ground. He knew so much. He kept his knowledge locked up until it was needed; then he let it out—the right fact at the right time, no more.

His Talk, Never About Himself

Yet he seemed to sit around and talk as much as any of us. He told stories. He would make some simple thing like the crossing of Harvard Square into an adventure. Or caricature his classmates in a way that scared us when we got through laughing.

I was not always sure, in his critical moods, whether John was laughing himself or angry. He had a slow, terrific temper; sometimes, when we took him too lightly, it would flare up. John, mad, was something to remember. We all had intervals of being sore at him till he charmed us out of it.

One reason I could listen, enthralled, until daylight came in the grotesque windows of the Lampoon building was that John never talked about himself. (He still doesn't, though a writer.) I am surprised at critics who call his books autobiographies. Apley and Pulham are not in the least like John, except as they were licked by the influences over which he triumphed. When I read Pulham, I felt sure that he was writing about me. (But I had a hired hand on my farm at the time who sneaked Pulham out of my library and told me later that it was all about him.) In college, I never knew what he worked at. Only the other day, his cousin, Hale, told me that he had specialized in chemistry. "Nonsense," I said, "John doesn't know that salt dissolves in water." "Oh, doesn't he!" said Hale. "He can draw you the graphic formula of almost any organic component from memory."

He kept those things to himself. He hid, too, his detailed knowledge of early American history, of furniture, tapestry, ceramics, costume, and fencing. Yet he could reach all those things when he wanted them.

He *(Continued on page 111)*

J. P. MARQUAND

(Continued from page 110)

left college in 1914. He went on the Boston *Transcript* and laughed at it off duty. The editors, he said, played chess while ancient Boston spiders spun webs over them. A year later, advertising caught him; in New York, he wrote copy for overalls, soap, and a charm school through the day and burlesqued it at night. "You, too, Roger," he would tell me over a cocktail while his eyes glowed with a fanatic salesman's fire, "you, too, can have charm." But he couldn't take it for long.

He did not say to anyone, "I think I will write." But one night I looked him up and found him in bed with a cold. The bed was covered with sheets of paper written over in a beautiful, minuscule, but illegible longhand. "You can't read it," he said, "but what do you think of this?" And he began reading aloud.

It was sunlight before I let him stop. He has since written that *The Unspeakable Gentleman* makes him wince when he remembers it. He never needed to apologize to me. I thought it was swell and still do.

John left the whole thing in a taxicab next day. All those hundreds of finely written pages were gone. I felt as if I had lost something of my own. But John just went back to his fountain pen and started over. He probably could have found the manuscript if he had worked at it. But the mechanics of that kind of thing always baffled John. When he had got several new chapters written, his practical friend, George Merck, a good amateur detective, turned up with the lost copy. "George recovered it," John said, conjuring new fiction as he talked, "from some character of the underworld."

His Success, Quick and Dangerous

John came into quick, dangerous success. We all shook our heads over what it would do to him. As usual, we never learned the truth about John till afterward. He had never treated *The Black Cargo* or *Warning Hill* or *Mr. Moto* with any more seriousness than they deserved. In 1925 when his Harvard class held its tenth anniversary and the class secretary asked for an autobiography, he wrote, "Not the longest thoughts in the watches of the night reveal to me any reminiscences either sufficiently startling, or different from those of the rest of struggling humanity, to permit my setting them down without overcoming the casual reader with a horrid species of boredom." Yet he had then four books and many stories to his credit.

But for the twenty-fifth anniversary in 1940, John wrote three pages. By that time we all had indigestion from the words we had had to eat. *The Late George Apley* had come in '37. In '38, *Apley* won the Pulitzer Prize. In '39, *Wickford Point* psychoanalyzed the Mill, and folk shook their heads, saying John was writing about himself. He wasn't. He was writing about the legend which had grown about him. *Wickford Point* moved between what he knew and thanked God he had escaped and what (in the romantic passages) he may have momentarily wished he had been. Unmercifully, he kidded both.

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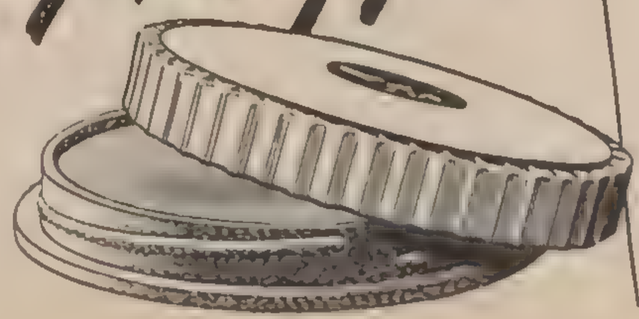

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J. P. MARQUAND

By Frances C. Alexander

(Continued from page 60)

in on him, and with every infringement of his isolation, he shatters what is left of the peace with a volley of nicely chosen epithets.

Between outbursts, Marquand is exactly what you'd expect the author of *So Little Time* would be—shy, warm, and amusing. He's a hard worker and a systematic one. When he is at the farm, he leaves the house at ten o'clock every morning and crosses the road to his study, where he does the bulk of his writing. The study is a small, unpretentious room adjoining the tool and tractor shed—a sunny room with old maps and prints on the walls, a large maple table in the middle of the floor, and a row of bookcases facing an open fireplace.

Here in a broken-down, chintz-covered chair he sits and dictates—a tall, fit man in rough country clothes with nervously blinking eyes, greying hair, and a neat grey moustache. Occasionally he gets up to knock out his pipe in the grate, sometimes he strides from one end of the room to the other as he talks, but for the most part he sits quite still, without a note or outline in his hand, telling his story or his novel to his secretary, who types it out for him as he goes along.

Some days it may take Marquand an hour or so to get back into the mood that he was in when he broke off the day before. When he's badly stuck, he either sits motionless until he's ready to begin, or else he breaks suddenly into conversation. "Did I tell you about the dinner we went to last night?" he may ask his secretary.

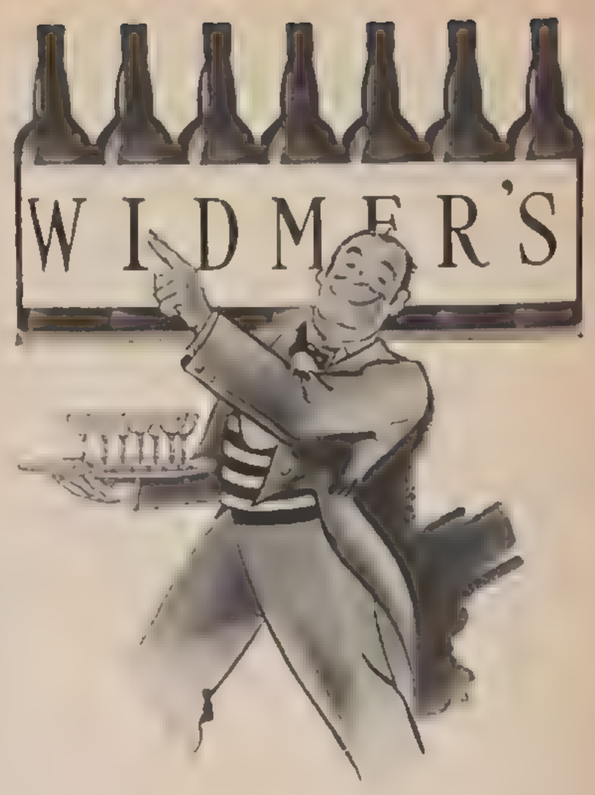
A Scratch on the Screen

On good days, Marquand may write as many as one thousand five hundred words in a morning. On bad days, he may do only a paragraph before it's time to go to lunch, or he may have just gotten into the swing when Something Happens. When Something really terriffic Happens, the morning is completely shot. The first sign of impending disaster is a faint scratching noise on the outside screen. It's Mrs. Marquand, her solid figure wrapped in a cotton tennis dress, her bushy blond hair on end, her eyes alight with humour and enthusiasm. If scratching on the screen fails to attract Marquand's attention, she bounds in the door.

Marquand stops in the middle of a sentence.

"What is it, Adelaide? Can't you see I'm busy?"

There is always some perfectly legitimate reason why he has been disturbed, but by the time it has all been explained and, if possible, put to rights, Marquand has lost what he was trying to say, and out he stamps, usually in the direction of whatever activity may be going on about the farm. Nothing restores Marquand's temper like seeing other people at work; whomever the Marquands employ, no matter how fine their references may be, soon turn into characters. Their little quirks become exaggerated until they're downright eccentric, which makes for an interesting, if not a particularly efficient household. *(Continued on page 113)*



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J. P. MARQUAND

(Continued from page 112)

When Marquand is busy with one of the men on the place, it is utterly impossible to pry him loose. Good, earthy conversations are to him what track jargon is to a tout or gossip to a housewife. After working all morning with the ephemeral creations of his mind, he likes to work on the solid concrete facts of Nature. He likes to talk about grades of manure, about the condition of the hay crop, about the butterfat content of different types of milk, and luncheon almost always grows cold on the table when he's off somewhere discussing farm affairs.

"Sounding Off"

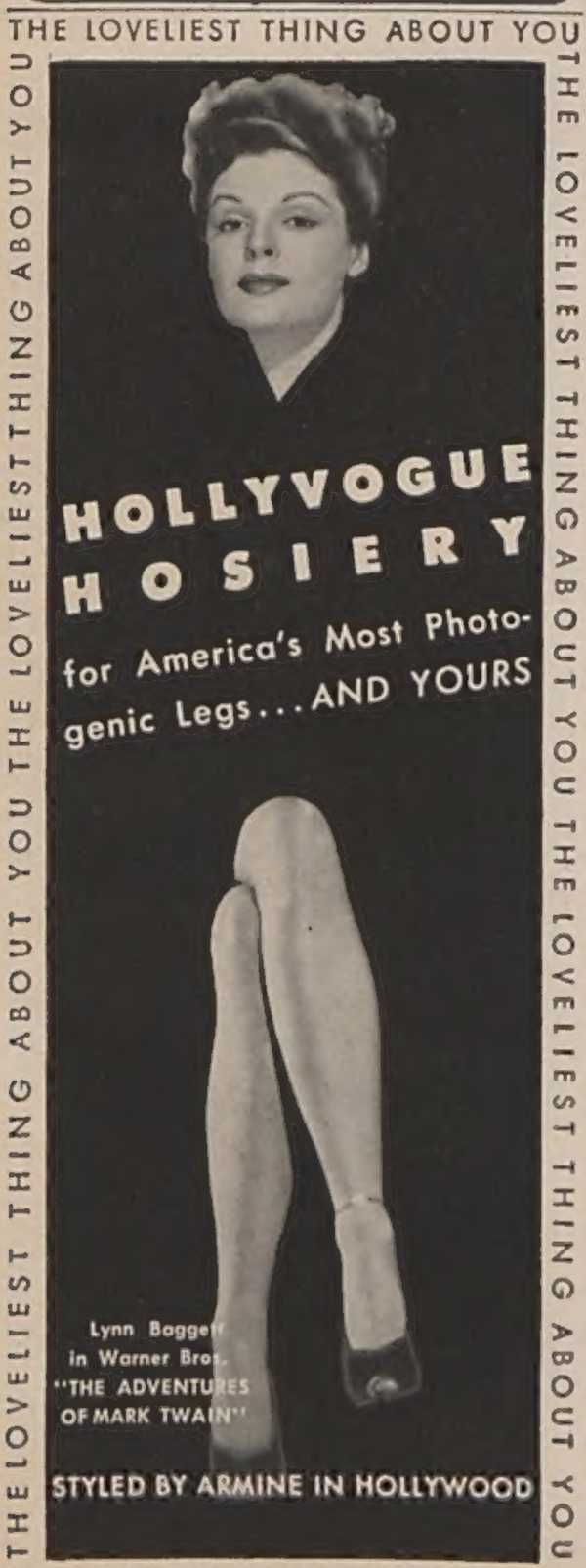
He'll wander in twenty minutes late, ruddy and refreshed, to find his wife, his secretary, and the baby's nurse already halfway through their soup. He'll draw a chair up to the table and begin "sounding off." Sounding off is not to be confused with getting mad. It's a short, vivid analysis of some immediate, but minor irritation such as the damn fool names manufacturers give candy bars, the price, per potato, of home-grown vegetables, the hazards of city life, or the fragility of newborn pigs. Sounding off is liable to wax both rhetorical and loud and is usually interrupted by screams from one or all of the children's rooms upstairs. Exeunt the nurse and Mrs. Marquand, leaving Marquand to catch up on Dick Tracy in peace.

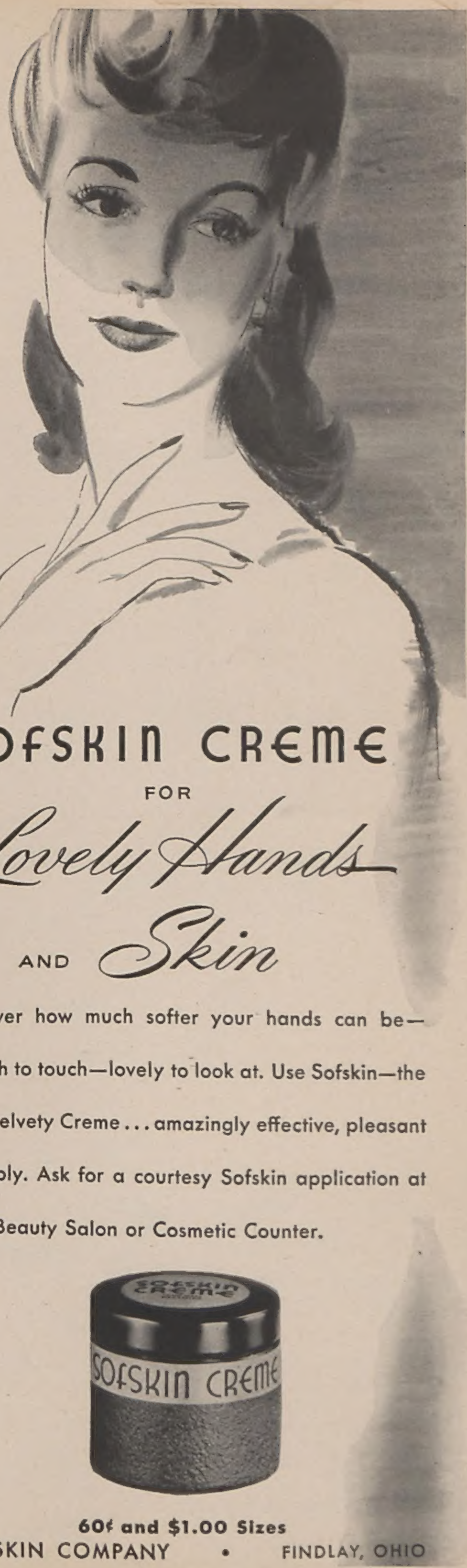
Unless it happens to be the haying season, Marquand goes back to the study after lunch and puts in another hour or two of work. Haying is always a serious business anywhere, but at Kent's Island, where hay is by far the largest crop, it takes on Gargantuan proportions. Practically everybody on the place turns out for it, and Marquand strips down to the waist to put in the afternoon tossing huge piles of new-mown hay onto the wagon or helping unload the hay into the barn. It's hot work, exhausting work, and seemingly endless, but, like everything else he does, Marquand does it thoroughly.

At about four-thirty, under ordinary circumstances, Marquand knocks off for the day and takes his wife and one or more of the children for a walk. Taking Ferry, who is three and a half, blond, and effervescent, for a walk is one of the most trying experiences of the day. Ferry, like most children, wants to know what everything is, but, unlike most children, a simple explanation such as "that's a flower, Ferry," will not do. She has to know what kind of a flower it is, and, since she has a remarkable memory, woe betide anyone who leads her astray. By five-thirty, when the party comes straggling back from exploring the end of the Island, Ferry is perched on her father's shoulders, waving handfuls of Queen Anne's lace and goldenrod and whooping with joy. Marquand is mentally and physically exhausted.

"Take her," he'll say to the baby's nurse, "for God's sake, take her away. I'm much too old for this sort of thing."

But he'll take her out again the next day and the next and the next. Whatever he may say, he's still not too old. He's not too old for anything.





J. P. MARQUAND . . . By Robert Nathan

(Continued from page 60)

trying, and one sympathizes with them. But not Marquand, he speaks himself into his books as thoroughly as though someone else has put him there.

He didn't always, of course; it has grown on him. I couldn't see a great deal of the young man I had just met, in George Apley; possibly he was there, but more as a signature than a character. I can not see anyone but Marquand in Jeffrey Wilson. And like Wilson, one finds in him contradiction upon contradiction. He is man and boy, Hector and Paris, Achilles in his tent, Paul and Tiberias.

One might call him the portrait of an artist in two parts. First of all, he has a Puritan conscience, a New England sense of guilt. The world lies heavy on his shoulders, rests heavy in his heart; he grieves for all mankind. But at the same time, he does not like mankind. His heart tells him to take his ease, but the spirit drums him out. He is Byron, with his own servants and his wine hampers, dying for the Greeks.

For all his popularity—for all his charm (and he has great charm)—he is an uncomfortable man, poised for flight. He goes unwillingly to large parties, and has them even less willingly at home; yet he enjoys people around him. He just doesn't expect them to enjoy themselves; like Jeffrey Wilson, he doesn't expect them to be happy with one another. Yet he would like them to be...and he would like them to be happy with him, too. He has little confidence in what he is; sometimes it seems to me that he hides behind his possessions, like a child under the blanket. And all the while, the more he possesses, the more his conscience troubles him. He would like to be poor, simple, and rebellious, to take injustice by the throat, to die on the barricades; but he would like to be a great success at the same time. It is an impossible synthesis to arrive at—to be both scourge and darling.

I think that is why, in *So Little Time*, Jeffrey blames everyone but himself for his confusion. He sees himself alone, uncertain, in a world in which people are "always" saying what they say, are "always" doing what they do. Only for Jeffrey there is no "always." He is the particular, in a world of generalities; he is the one man among the leprechauns.

He is only mistaken because there are no leprechauns. But as a man, he has his sturdy virtues. His sympathy, even without affection, is truly felt; his indignation is honest, and rings true, for all it ends in a sense of frustration and helplessness. He is shy, and dislikes to talk, yet talks well; on his feet, for all his dislike of public appearance, he is master of himself, and of what he has to say. Although he can not laugh at himself in his books, he can laugh at himself in private—a laugh which usually ends, however, in a vague sense of trouble. As a raconteur, he is without a peer; his head a little bent, his face turned away, his expression unhappy, his finger-tips angled like a church steeple, or hands gently circling, he tells his stories as though he loved to tell them. They are usually stories about himself, in a world where things "always" fail to add up to anything.

As a writer he makes few demands for comfort. His own study, in his lovely Newburyport house, is simple, and frugal; in New York he puts up with whatever is left over from the children and the household. When he complains, it is with sorrow rather than rancor. He is not a "fussy" writer; he adapts himself to circumstances; and he turns out a tremendous amount of work. He has no false pride about his work, either; he accepts criticism humbly and gratefully, and is not afraid to do things over. Like all good writers, he is happy working, convinced (before publication) that each new book is a failure, surprised (and a little apprehensive) at its success. As a farmer, he is earnest, hopeful, and forever disappointed. He has a good taste in wines; and he loves the New England countryside. He would like nothing better than to live on his own farm, shear his own sheep, milk his own cows, raise his own chickens, and dig his own vegetables; but he never will, because there will always be enough trouble and glory in the world to call him out.

In the last year, he has been away on Army business. I do not know what; he doesn't say. When it is all over, he will feel no less frustrated and helpless in a world that doesn't quite add up.

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